



American Bird Songs

VOLUME TWO

AMERICAN BIRD SONGS — VOLUME TWO

Recorded by P. P. Kellogg and A. A. Allen for the Albert R. Brand Bird Song Foundation, Laboratory of Ornithology, Cornell University

Some Familiar Birds of Gardens and Shade Trees

PART 1-A

1. Bluebird
   Sialia sialis sialis
2. Phoebe
   Sayornis phoebe
3. White-breasted Nuthatch
   Sitta carolinensis cookei
4. Mourning Dove
   Zenaidura macroura carolinensis
5. Bronzed Grackle
   Quiscalus quiscula versicolor

PART 1-B

1. House Wren
   Troglodytes aëdon aëdon
2. White-eyed Vireo
   Vireo griseus noveboracensis
3. Tufted Titmouse
   Parus bicolor
4. Blue Jay
   Cyanocitta cristata cristata
   Cyanocitta cristata bromia
5. Screech Owl
   Otus asio asio

Some Familiar Birds of the Roadside

PART 2-A

1. Red-eyed Towhee
   Pipilo erythrophthalmus erythrophthalmus
2. White-eyed Towhee
   Pipilo erythrophthalmus alleni
3. Cowbird
   Molothrus ater ater
4. Least Flycatcher
   Empidonax minimus
5. Starling
   Sturnus vulgaris vulgaris

PART 2-B

1. Western Meadowlark
   Sturnella neglecta
2. Dickcissel
   Spiza americana
3. Chestnut-collared Longspur
   Calcarius ornatus
4. Clay-colored Sparrow
   Spizella pallida
5. Willet
   Catoptrophorus semipalmatus inornatus

Some Birds of the Lakes and Marshes

PART 3-A

1. Common Loon
   Colymbus immer immer
2. Whistling Swan
   Cygnus columbianus
3. Lesser Canada Goose
   Branta canadensis parvipes
4. Western Grebe
   Aechmophorus occidentalis
5. Pied-billed Grebe
   Podilymbus podiceps podiceps

PART 3-B

1. Sandhill Crane
   Grus canadensis pratensis
2. Coot
   Fulica americana
3. Kingfisher
   Megaceryle alcyon alcyon
4. Boat-tailed Grackle
   Cassidix mexicanus major
5. Limpkin
   Aramus guarauna guarauna

More Birds of the Marshes

PART 4-A

1. Red-winged Blackbird
   Agelaius phoeniceus phoeniceus
2. Yellow-headed Blackbird
   Xanthocephalus xanthocephalus
3. Long-billed Marsh Wren
   Telmatodytes palustris dissaëptus
4. Short-billed Marsh Wren
   Cistothorus platensis stellaris
5. Swamp Sparrow
   Melospiza georgiana georgiana

PART 4-B

1. American Bittern
   Botaurus lentiginosus
2. Wilson's Snipe
   Capella gallinago delicata
3. Virginia Rail
   Rallus limicola limicola
4. Sora
   Porzana carolina

Some North American Warblers

PART 5-A

1. Ovenbird
   Seiurus aurocapillus aurocapillus
2. Kentucky Warbler
   Oporornis formosa
3. Louisiana Water-Thrush
   Seiurus motacilla
4. Northern Water-Thrush
   Seiurus noveboracensis noveboracensis
5. Black-throated Blue Warbler
   Dendroica caerulescens caerulescens
6. Black-throated Green Warbler
   Dendroica virens virens

PART 5-B

1. Northern Yellowthroat
   Geothlypis trichas brachidactyla
2. Canada Warbler
   Wilsonia canadensis
3. Prothonotary Warbler
   Protonotaria citrea
4. Yellow-throated Warbler
   Dendroica dominica dominica
5. Hooded Warbler
   Wilsonia citrina
6. Chestnut-sided Warbler
   Dendroica pensylvanica

The cover drawings are by Louis Agassiz Fuertes. Beginning in the upper left corner and reading clockwise the birds are the Screech Owl, White-breasted Nuthatch, Bluebird, Black-throated Green Warbler, Redwing, Hooded Warbler, Ovenbird, American Bittern, Common Loon, Coot, Tufted Titmouse, and Mourning Dove.

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(ASSOCIATED WITH CORNELL UNIVERSITY PRESS)

AL DI MEOLA / SEQUENCER / SPEC

AL DI MEOLA 110
SEQUENCER
(and end)
1989 45





0 7464-04945-1

45 RPM

SEQUENCER 7:39
(DUB SEQUENCE)
Original Version On
Album: "SCENARIO"
FC 38944
Produced by
Al Di Meola
Co-Produced and
Engineered by
Dennis MacKay
Mixed by Francois
Kevorkian at Right
Track, New York
Al Di Meola—
Electric Guitar
Jan Hammer—
Keyboards, Fairlight
CMI, Linn and
Roland Drum

SEQUENCER 6:29
Original Version On
Album: "SCENARIO"
FC 38944
Produced by
Al Di Meola
Co-Produced and
Engineered by
Dennis MacKay
Mixed by Francois
Kevorkian and Hugo
Dwier at Right Track,
New York
Special Thanks to
Frank Filipetti
Al Di Meola—
Electric Guitar
Jan Hammer—
Keyboards, Fairlight
CMI, Linn and
Roland Drum

Columbia

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Drawings by Audrey Satterwhite

TODO

Jairo



Se incluye
disco simple
VENCEREMOS
Reclámelo

RCA



MORIR ENAMORADO • NOS VERAN LLEGAR • LOS GEMINIANOS • EN ESTE DIA IMPAR PUDE SABER • LIBERTAD • LA PLUMA ROJA • ME BASTA CON SABER • NUESTRO AMOR SERA UN HIMNO • LA DESATADA • YO TE INVITO BAILARINA • AVE MARIA • LA BALSA • HOY DEJO LA CIUDAD • LA CLARA FUENTE • ES LA NOSTALGIA • MANUELITA LA TORTUGA • TE MIRO PASAR TEMPRANO • ANTIGUO DUEÑO DE LAS FLECHAS • MILONGA DEL TROVADOR • EL NIÑO DEL TAMBOR • ESTE AMOR ES COMO EL VIENTO • • QUE NO HACE FALTA • CON ESTE AMOR TAN NUEVO • VIVA EL SOL •

El Disco en Cultura

the best of Joe Williams



UP FRONT
UPF-161
STEREO

The Best Of
JOE WILLIAMS

UP-FRONT
UPF-161

SIDE A

1. A MAN AIN'T SUPPOSED TO CRY
2. FIVE O'CLOCK IN THE MORNING
3. LYIN' WOMAN
4. THE REAL THING
5. ONE IS A LONELY NUMBER

SIDE B

1. I WAS TELLING HER ABOUT YOU
2. LAUGH TO KEEP FROM CRYING
3. UNTIL I MET YOU
4. I ONLY WANT TO LOVE YOU
5. I'LL NEVER SMILE AGAIN

Write for FREE catalog : UP-FRONT RECORDS , 1135 WEST ELIZABETH AVENUE, LINDEN,NEW JERSEY 07036



THE GREAT ELMORE JAMES
UPF-122


HITS OF THE SPANIELS
UPF-131



STAPLE SINGERS
UPF-133



IT'S TOO LATE — WILSON PICKETT
UPF-127



THE SOUL OF EDDIE HARRIS
UPF-106



ALL TIME JERRY BUTLER HITS
UPF-124


LOUIS ARMSTRONG
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THE BEST OF LITTLE RICHARD
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COUNT BASIE
AND HIS ORCHESTRA
UPF-142



MISTY — LLOYD PRICE
UPF-126



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UPF-121

atlantic



41

big jazz

roy kuhlman

jack teagarden

rex stewart

barney bigard
ben webster
dave tough
lawrence brown
billy kyle
billy taylor, jr.
wellman braud
brick fleagle

als 1209

BIG JAZZ

featuring

Jack Teagarden, trombone; Rex Stewart, cornet; Barney Bigard, clarinet; Ben Webster, tenor saxophone; Billy Kyle, piano; Billy Taylor, bass; Brick Fleagle, guitar; Dave Tough, drums; Recorded in Dec. 1940.

Side 1:

SHINE
(Dabney-Mock-Brown

ST. JAMES INFIRMARY
(Primrose)

THE BIG EIGHT BLUES
(Fleogle)

THE WORLD IS WAITING FOR THE SUNRISE
(Lockhort-Seitz)

BIG JAZZ

featuring

Rex Stewart, cornet; Lawrence Brown, trombone; Barney Bigard, clarinet; Billy Kyle, piano; Brick Fleagle, guitar; Wellman Braud, bass; Dave Tough, drums. Recorded in July 1940.

Side 2:

BUGLE CALL RAG
(Schoebel-Meyers-Pettis)

SOLID ROCK
(Stewort)

CHERRY
(Redmon-Gilbert)

DIGA DIGA DO
(Fields-McHugh)

It wos 1940, and jozz was still in the process af coming up out of the basements: the Fomous Door and the Onyx ond Monroe's Uptown House and the old Nick's were all a few steps down, ond record collectors got their items in cellars because collecting wos a question of orchoeology.

The kick was ta camplete your Louis collection, to find same of those Cloxtonolas, to get Benny Goodmon and Duke under all the pseudonyms—the collecting viewpoint meant Looking Backwords and Dawnstoirs, because that's oll there was. Whot recard stores there were, with the exceptian of a few tabernocles like the Cammadare and the Hot Record Shap hod no jazz to sell you because nabody wos making new jozz records and the trade in the old anes wos still a private ritual.

Until it began ta dawn on some peaple that a lat of pretty good jozz musicions were an the scene, and why not get them tagether far a record session? To the jazz world the idea, simple as it seems taday, was the biggest thing since brillo, and everybody, musicions included, was knacked out: Indeed, let's hove some new jazz records, and all you have ta do ta own them is to go into the stare and ask the clerk, put your money down and take them home!

Two of the very first of these historic sessions involved Jock Teogorden, a clutch af Ellington horn men, and the peerless Dave Tough, and they were released to the hasannahs of the Dawnbeat and the Metraname and all the early jozz fans under the respective imprimaturs of Jack Teagarden's Big Eight and Rex Stewart's Big Seven, and here they are together an one LP recarding—Big Jazz.

• Big Jazz—big jazz names ploying outside the confines of their accustomed big band surraundings, blowing for the big kicks af the jam session, every man swinging his own way, every tub an its own bottom.

Big Jozz—with Jack Teagorden, the swinging "Big Gate" fram Texos, leading a band that camprised Ben Webster, Rex Stewort, Barney Bigard and bassist Billy Taylar out of the Ellington band; Billy Kyle of Jahn Kirby fame; aficianado Brick Fleogle an guitar; and propelling the whole deal the late Davey Tough, the man who storted the new woy of playing drums and who is enshrined today in the memories of all who ever knew him as o tremendaus drummer and o wanderful persan.

Big Jazz—with stor trumpeter Rex Stewart out frant af a group made up of Tough, Bigard, Fleagle; Kyle, with Larry Brawn on trambane and Wellman Braud on bass.

Big Jazz—a set af londmark sides here resurrected for the big enjoyment of those who ance knew them and remember when they were brand new and important jazz releases—ond for the big enjoyment of o lorger and even mare fortunate graup of listeners, those wha have never heard these sides and hove befare them the immense pleasure af hearing them for the first time.

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The famous love poems of Walter Benten, narrated by John Dall with music by Vernon Duke.
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ALR 117—DON BYAS SOLOS
Flamingo - Stardust - The Man I Love - Georgia - Night and Day - Over the Rainbow - Where or When - Easy To Love.
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ALR 115—RUTH BROWN FAVORITES
So Long - Teordrops From My Eyes - Shrine of Saint Cecilia - Where Can I Go - Happiness Is A Thing Called Joe - I'll Get Along Somehow (Pts 1 & 2) - I Can Dream Can't I - I Don't Want Anybody.
List $3.00 10" LP

ALR 109—ERROLL GARNER RHAPSODY
Flamingo - The Way You Leek Tonight - Reverie - Twilight - Skylark - I Can't Give You Anything But Love - Pavanne - Impressions - Blue & Sentimental - Turquoise
List $3.00 10" LP

ALS 120—EARL HINES Famous ORS Solos
A Monday Date - Off Time Blues - Blues In Thirds - Chimes In Blues - Panther Rag - Just Tee Soon - Stewaway - Chicago High Life.
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ALS 130—YANCEY SPECIAL—Jimmy and Mama Yancey
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ALS 133—MEADE LUX LEWIS' BOOGIE WOOGIE INTERPRETATIONS
Pinetop's Beegie Weegie - Cow Cow Blues - Yancey Special - Mr. Freddie Blues - Albert's Blues - Jumpin With Pete - Suitcase Blues - Henky Tonk Train Blues.
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ALR 113—BILLY TAYLOR—Piano Panorama Vol. I
Willow Weep Fer Me - The Very Thought of You - Somebody Loves Me - Geed Greove - Wrap Your Troubles In Dreams - What Is There Te Say - If I Had You - Theu Swell.
List $3.00 10" LP

ALS 1206—Sidney BECHET—Muggsy SPANIER Duets
Sweet Lorraine - Lazy River - China Boy - Four or Five Times - That's A Plenty - If I Could Be With You - Squeeze Me - Sweet Sue.
List $4.85 10" LP

ALR 132—BARBARA CARROLL—Piano Panorama Vol. III
Taking A Chance On Love - 'Tis Autumn - Love Of My Life - They Can't Take That Away From Me - The Lady's In Love With You - You Took Advantage of Me - Autumn In New York - My Funny Valentine.
List $3.00 10" LP

ALR 114—MARY LOU WILLIAMS—Piano Panorama Vol. II
Surrey With The Fringe On Top - Pagliacci - Opus Z - From This Moment On - S'Wonderful - Mary's Waltz - You're The Cream In My Coffee.
List $3.00 10" LP

ALR 112—ERROLL GARNER AT THE PIANO
Margie - I'll Be Seeing You - No Greater Love - The Sheik of Araby - I May Be Wrong - Lullaby of The Leaves - Serenade In Blue - Trees.
List $3.00 10" LP

ALS 402—SONGS BY MABEL MERCER
Remind Me - Little Girl Blue - You Are Not My First Love - Hello Young Lovers - Just One of These Things - The End of A Love Affair - Ivory Tower - The First Warm Day In May - Feuilles Mortes (Autumn Leaves) - Sunday In Savannah.
List $3.85 10" LP

ALS 111—MARIE POWERS-HEART SONGS
Sing Me To Sleep - At Dawning - Still As The Night - Tenderness - The Rosary - Heming - Danny Boy - Mighty Lak A Rose.
List $3.85 10" LP

Atlantic Recording Corporation—234 West 56th St.—New York City, N. Y.

ATLANTIC ALS 1209

B I G J A Z Z

SPANISH HARLEM • BABY, I LOVE YOU • (You Make Me Feel Like) A NATURAL WOMAN
DON'T PLAY THAT SONG • DR. FEELGOOD • LET IT BE • DO RIGHT WOMAN—DO RIGHT MAN
RESPECT • CHAIN OF FOOLS • I SAY A LITTLE PRAYER • BRIDGE OVER TROUBLED WATER
I NEVER LOVED A MAN (The Way I Love You) • YOU'RE ALL I NEED TO GET BY • CALL ME

Aretha's Greatest Hits



STEREO
ATLANTIC
SD 8295

Aretha's Greatest Hits

SIDE ONE

1. SPANISH HARLEM
(By Jerry Leiber & Phil Spector; Hill & Range-Trio, BMI. Time: 3:30)
Recorded at Atlantic South, Criteria Studios, Miami, Florida
Recording engineers: Ron Albert & Chuck Kirkpatrick
Strings & horns arranged by Arif Mardin.
PRODUCED BY JERRY WEXLER, TOM DOWD & ARIF MARDIN

2. CHAIN OF FOOLS
(By Don Covay; Pronto-14th Hour, BMI. Time: 2:45)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineer: Tom Dowd
PRODUCED BY JERRY WEXLER

3. DON'T PLAY THAT SONG
(By Ahmet Ertegun & Betty Nelson; Hill & Range, BMI. Time: 2:48)
Recorded at Atlantic South-Criteria Studios, Miami, Florida
Recording engineers: Ron Albert & Chuck Kirkpatrick
Horns arranged by Tom Dowd.
Strings arranged by Arif Mardin.
PRODUCED BY JERRY WEXLER, TOM DOWD & ARIF MARDIN

4. I SAY A LITTLE PRAYER
(By Burt Bacharach & Hal David; Blue Sees-Jac, ASCAP. Time: 3:30)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineer: Tom Dowd
PRODUCED BY JERRY WEXLER

5. DR. FEELGOOD
(By Aretha Franklin & Ted White; Pronto-14th Hour, BMI. Time: 3:18)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineer: Tom Dowd
Horns arranged by Tow Dowd, King Curtis & Arif Mardin.
PRODUCED BY JERRY WEXLER

6. LET IT BE
(By John Lennon & Paul McCartney; Maclen, BMI. Time: 3:28)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineers: Adrian Barber & Jerome Gasper
PRODUCED BY JERRY WEXLER, TOM DOWD & ARIF MARDIN

7. DO RIGHT WOMAN—DO RIGHT MAN
(By Dan Penn & Chips Moman; Press, BMI. Time: 3:15)
Recorded at Fame Recording Studios, Muscle Shoals, Alabama
Recording engineer: Rick Hall
PRODUCED BY JERRY WEXLER

SIDE TWO

1. BRIDGE OVER TROUBLED WATER
(By Paul Simon; Charing Cross, BMI. Time: 5:31)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineer: Gene Paul
PRODUCED BY JERRY WEXLER, TOM DOWD & ARIF MARDIN

2. RESPECT
(By Otis Redding; East/Memphis-Time-Redwal, BMI. Time: 2:26)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineer: Tom Dowd
Horns arranged by Tom Dowd, King Curtis & Arif Mardin.
PRODUCED BY JERRY WEXLER

3. BABY I LOVE YOU
(By Ronnie Shannon; Pronto-14th Hour, BMI. Time: 2:39)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineer: Tom Dowd
Horns arranged by Arif Mardin.
PRODUCED BY JERRY WEXLER

4. (You Make Me Feel Like) A NATURAL WOMAN
(By Gerry Goffin, Jerry Wexler & Carole King; Screen Gems-Columbia, BMI. Time: 2:39)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineer: Tom Dowd
Strings & horns arranged by Ralph Burns
PRODUCED BY JERRY WEXLER

5. I NEVER LOVED A MAN (The Way I Love You)
(By Ronnie Shannon; Pronto-14th Hour, BMI. Time: 2:47)
Recorded at Fame Recording Studios, Muscle Shoals, Alabama
Recording engineer: Rick Hall
Horns arranged by Charles Chalmers.
PRODUCED BY JERRY WEXLER

6. YOU'RE ALL I NEED TO GET BY
(By Nickolas Ashford & Valerie R. Simpson; Jobete, BMI. Time: 3:34)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineer: Gene Paul
Strings arranged by Arif Mardin.
PRODUCED BY JERRY WEXLER & ARIF MARDIN

7. CALL ME
(By Aretha Franklin; Pundit, BMI. Time: 3:18)
Recorded at Atlantic South-Criteria Studios, Miami, Florida
Recording engineers: Ron Albert, Chuck Kirkpatrick & Lewis Hahn
Strings & horns arranged by Arif Mardin.
PRODUCED BY JERRY WEXLER, TOM DOWD & ARIF MARDIN

Cover Photo: Ken Cunningham
Cover design: Loring Eutemey

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SD 7205


SD 8265



SD 8248



SD 8227



SD 8212



SD 8186



SD 8176



SD 8150



SD 8139

SD 8295
ATLANTIC
STEREO

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FALLING IN LOVE IS WONDERFUL

JIMMY SCOTT



TRC 1301

TRC-1501
TRCS-1501

falling in love is wonderful

JIMMY SCOTT

Just in case the pressures of the business world have made you forget, or the passing years have dimmed your memory, or you are not yet old enough to really know, we want to remind you that *Falling in Love is Wonderful*. There is no better setting for love than the ten frankly sentimental love songs that Jimmy Scott brings to you here with all the warm emotion their composers intended.

Here is the same Jimmy Scott you'll remember from his big hit a few years ago, made with the Lionel Hampton band, *Everybody's Somebody's Fool*. This is one of the very few times Jimmy has recorded with a full string section and the result is a distinguished addition to the world of recorded music.

The sincerity and depth of emotion that mark Jimmy Scott as a truly warm individual, color every song in this album, making it a very personal collection of songs. The magnificent arrangements by Gerald Wilson and Marty Paich, two of the best arrangers in the music business, and the musical supervision of Ray Charles, add the final touches that will make this record the favorite mood album in your collection.

As a tribute to his outstanding talent, Jimmy Scott was selected as the featured artist on this first album release for the Tangerine label, and it's a record that will be referred to time and again in years to come when the subject of good music comes up.

Here's the musical setting that will again remind you that *Falling in Love is Wonderful*. RICK WARD

MARTY PAICH, RAY CHARLES, JIMMY SCOTT



JIMMY SCOTT and GERALD WILSON



SIDE ONE

1.	They Say It's Wonderful Arrangement by MARTY PAICH	4:04
2.	I Wish I Didn't Love You So Arrangement by GERALD WILSON	3:58
3.	There Is No Greater Love Arrangement by GERALD WILSON	3:25
4.	If I Should Lose You Arrangement by GERALD WILSON	3:26
5.	Why Try To Change Me Now Arrangement by MARTY PAICH	4:45

SIDE TWO

1.	I'm Getting Sentimental Over You Arrangement by GERALD WILSON	3:49
2.	Someone To Watch Over Me Arrangement by GERALD WILSON	3:26
3.	How Deep Is The Ocean Arrangement by GERALD WILSON	3:38
4.	I Didn't Know What Time It Was Arrangement by MARTY PAICH	4:22
5.	Sunday, Monday Or Always Arrangement by GERALD WILSON	3:25

Recorded at United Recording Studios
Hollywood, California

Tangerine Record Corporation
Distributed by
ABC-Paramount Records, Inc.

PRODUCED BY JOE ADAMS SUPERVISED BY RAY CHARLES

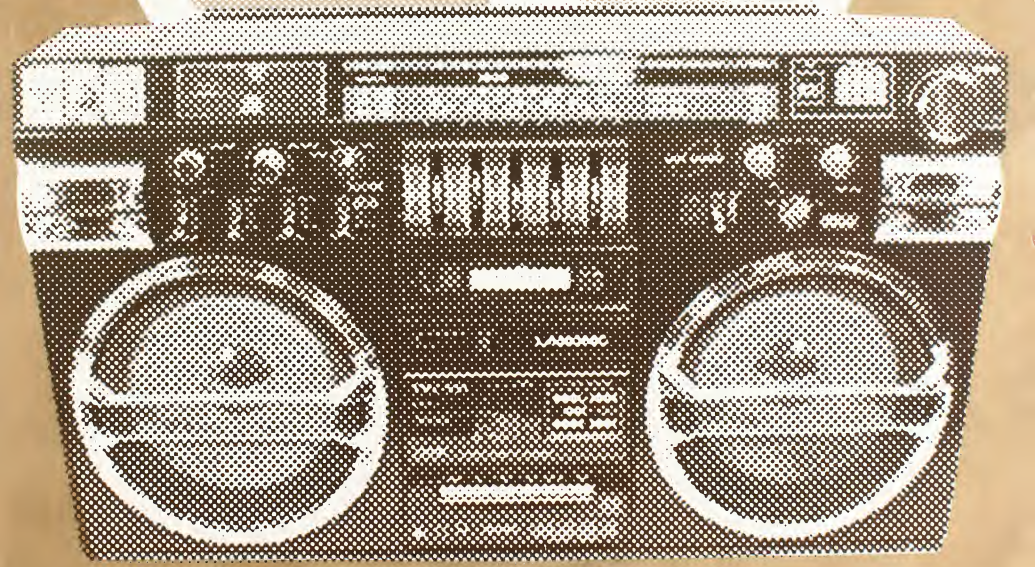
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SURREAL & SP's

SURREAL AND THE SOUND PROVIDERS

JUST GETTIN' STARTED

PLACE TO BE





SIDE A

JUST GETTIN' STARTED

(J.THOMAS, G.VALDERRAMA) 3:56

1) MAIN

2) INSTRUMENTAL

SIDE B

PLACE TO BE

(J.THOMAS, G.VALDERRAMA) 3:59

1) MAIN

2) INSTRUMENTAL

From the forthcoming LP
"True Indeed" ABB1077-2

All tracks produced by The Sound Providers
Lyrics by Surreal
Scratches by Soulo
Executive producers The Sound Providers
Mixed by Jason Skills (J.Madsen)
Mastered by Michael Fuller at Fullersound Miami, Florida
A&R Coordinator: Beni B
Art Direction: HUMAN@ESOURCES
Email: mark@whatisHR.com

Visit us online at www.thesoundproviders.com www.abbrecords.com

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RPM DISTRIBUTION

ABB 1997 RECORDS

CITYBEAT

4
TRACK SINGLE

THE ULTIMATE MIXES '87

CBE 1210

I WANT IT TO BE REAL

JOHN ROCCA

MIXED BY *Farley 'Jackmaster' Funk / Arthur Baker*



I WANT IT TO BE REAL

Ⓐ	**CLUB VOCAL MIX**	**TIME: 7.15**
	ALTERNATIVE DANCE MIX	**TIME: 4.57**
Ⓑ	**FARLEY'S HOT HOUSE PIANO MIX**	**TIME: 7.00**
	BASEMENT BEATS	**TIME: 3.10**

PRODUCED BY JOHN ROCCA
MIXED BY FARLEY 'JACKMASTER' FUNK / ARTHUR BAKER / JOHN ROCCA
UK EDITS BY TIM PALMER / GRAEME DURHAM
CUT AT THE EXCHANGE, CAMDEN, LONDON
RECORDED AND MIXED AT SHAKEDOWN STUDIOS, NEW YORK, USA.



CBE 1210

CITYBEAT

BEGGARS BANQUET

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PHILIPS

Estou com o Samba e não abro!



Dos amigos da família Pepsi, uma alucinação do

Jair Rodrigues

4-11-77

jair rodrigues

Estou com o samba e não abro!

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6349 342
Série de Luxo

Lado 1

1 – "EU SOU O BICHO HOMEM"
(Ary do Cavaco-Otacílio) – 3.21

2 – "RETALHOS DA GLÓRIA"
(Beto Scala-São Beto) – 4.00

3 – "VIVA A MULHER DA GENTE"
(Umberto Silva-Curumba) – 3.20

4 – "OLHOS DE NANÃ"
(Edil Pacheco-Eustáquio de Oliveira) – 2.55

5 – "DIA DE PROCISSÃO"
(Zeca da Casa Verde) – 3.00

6 – "COMPADRE SÃO PAULO"
(Zé Di) – 2.58

Total: 19.52

Lado 2

1 – "TÔ COMIGO E NÃO ABRO"
(Paulo Debétio-Paulinho Rezende) – 2.47

2 – "DEZOITO FORMOSO"
(Walter Rosa-Rédi) – 3.14

3 – "QUAL É A DO BOI?"
(Beto s/Braço-Herval Rios) – 4.01

4 – "SERÁ QUE TEM?"
(Chico da Silva-Airton José) – 3.10

5 – "AQUARELA MINEIRA"
(Ary Barroso) – 2.50

6 – "SEMEAR DO CANTO"
(Ederaldo Gentil-Eustáquio de Oliveira) – 3.20

Total: 19.27

FICHA TÉCNICA

Estúdio: PHONOGRAM
Direção de Produção: ARMANDO PITTIGLIANI
Assistente de Produção: UMBERTO SILVA
Técnicos de Gravação: ARY CARVALHAES – JOÃO MOREIRA
Técnicos de Mixagem: JOÃO MOREIRA – ARMANDO PITTIGLIANI – WILSON MAURO – UMBERTO SILVA
Corte: IVAN LISNIK
Auxiliares de Estúdio: VANELLA – ANIBAL
Arranjos e Direção Musical: MAESTRO WILSON MAURO
Coordenação Artística PHILIPS: ROBERTO SANTANA
Capa: ALDO LUZ
Fotos: TIRPOLI
Produção: CLAUDINE

Jair Rodrigues de Oliveira, casado, pai de dois filhos, profissão: cantor popular.
É Jair a voz mais pura, a alegria mais honesta, o talento puro, o sucesso duro e sofrido de uma carreira mais que vitoriosa.
Muitas vezes rotulado de "sambista", Jair transcende e amplia limitações e se situa inquestionavelmente na categoria de "grande intérprete da nossa MPB".
O simples e o alegre fazem, quase sempre, um tocar de nervos aos críticos intelectuais e uma verdadeira heresia se tomam aos olhos (ouvidos?) dos comentaristas-eruditos (inacreditável, isto é), os mais chegados às vaias. Mas é na simplicidade e na alegria que repousam a pureza e descompromisso da música de Jair, sempre partindo de uma vontade maior de cantar o povo, com inventar ou complicar, mas sempre com ritmo, emoção e conhecimento de causa.
Jair acha que fazer bonito com música brasileira nos seus mais variados ritmos, andamentos e gêneros, é cantar o povo para o povo. Por isso seus autores são sempre os mais chegados às massas, isto é, nossa canoca paulista, mineira ou pernambucana.
Um repertório como o desse disco teve trabalho, coração e suor. Centenas de músicas foram pré-selecionadas, destacadas, ensaiadas e o resultado final aqui aparece na forma de 12 composições bem melhores e mais puras do que as dos discos de carreira do mesmo gênero, apenas interpretadas com o "de acordo" de Jair, o que sempre resulta em uma comunicação mais bem sucedida no trinômio autor-público.
Mas não é só alegria que vamos achar no som desse LP. Há emoção, e muita, na faixa de "Tô Comigo E Não Abro" (Debétio-Rezende), "Retalhos da Glória" (Scala-S. Beto), sem falarmos em "Semear do Canto" (E. Gentil-E. Oliveira).
Há ainda o maicismo de "Dia de Procissão" (Zeca da Casa Verde) e "Olhos de Nanã" (Edil Pacheco-E. Oliveira), a busca do passado em "Aquarela Mineira" (Ary Barroso), o lançamento de um novo grande astro de composição e do canto, Chico da Silva, com "Será Que Tem?" (Chico da Silva-Airton José), para não falarmos nos pontinhos mineiros, sambas-de-roda, etc., todos sobre o molho picante e irreverente de alegria-emoção-regozijo de Jair Rodrigues que fomam o resumo das faixas deste LP.
Para a "roupagem musical" um só mestre com muitos climas: Wilson Mauro, com Jair há mais de dez anos, acompanhando seus shows por todo o globo terrestre, lazendo nos arranjos & orquestrações um trabalho sob medida.
Na capa do disco um registro impressionante. Casado com maneqüim, Jair recebe de Claudine, sua mulher linda, uma assessoria sensível e criativa na produção dos fotos, por sinal excelentes, de Luiz Tirpoli.
Pra quem conhece todos os e menos dos discos do gênero "falar meu existe capa mas bonita que a desse disco?"
Do título, devemos explicar "estar com o 'samba' significa a chamada "música popular brasileira" com suas diversas formas e subformas, com os quais Jair "está e não abre". Aparecí de poucos e de vezes contra.
Resta eu, o produtor, (logo direto de, com perdão da palavra, produção. Isto é, o caio que só e casado quando o disco é sum (opinião dos que sentem para falar sobre), mas que, na realidade, cuida de transformar em som as idéias e o talento do artista. Não estudio na rua e na conta bancária do artista, e empostante a direção de produção meu ou menta coisa, um diretor de cinema, sem cadeirinha com o nome na costas ou entrevista nas cadernas, "Ou página amarelas (verde já sena). Mas é já é de muita vantagem ao artista.
Fiquemos por isso eu e Jair esperando tudo que tenha direto, conforme o combinado.

Armando Pittigliani



produzido e distribuído pelo
phonogram
MADE IN BRAZIL
TAMBÉM EM MUSICASSETE
PHILIPS

jair rodrigues

PHILIPS

Estou com o Samba e não abro!

"EU SOU O BICHO HOMEM"

(Ar... do Cavaco e Otacílio)

Bicho mulher
Tou gamado por você (Bis)

Eu sou o bicho homem (Bis)
Se pisar na bola, nenem BIS
O couro come

A mulher para ser minha
Tem que pisar miudinho
Tem que fazer o gostoso
E me chamar de paizinho
Ela não deve fazer
Como fez minha vizinha
Com a chaleira de água quente
Escaldou o malandro
Que nem a galinha

REFRÃO
Bicho mulher, etc

Se andares direitinho
Terás uma vida eterna
Se errares eu farei
Como os homens da caverna
Te arrasto pelos cabelos
Te penduro pelas pernas (Bis)

REFRÃO
Bicho mulher, etc

"COMPADRE SÃO PAULO"

(Zé Di)

Ai, ai ai
Compadre São Paulo
Como e que vai
Ai, ai, ai
Tanta saudade REFRÃO
Eu não suporto mais

Compadre São Paulo
Te abraço em samba
Compadre São Paulo
Te embalo na ginga
Compadre São Paulo
Bandeirante bamba
Oi, baluarte de Piratininga
Ai, ai ai (Refrão)

Compadre São Paulo
Cosmopolitano
Compadre São Paulo
Sei que me abençoa
Estou chegando
Estou bebemorando
Com velhos amigos
Da caninha boa
Ai, ai, ai (Refrão)

Compadre São Paulo
Digo com humildade
Compadre São Paulo
Não se zangue não
Santo de casa
Nunca fez milagre
Me acudiu cumpadre
São Sebastião
Ai, ai, ai (Refrão)

Compadre São Paulo
De tanta alegria
Compadre São Paulo
Vai rolando à toa
Lágrima quente
Nesta noite fria
Se misturando
Com tua garoa
Ai, ai ai (Refrão)

"OLHOS DE NANÃ"

(Edil Pacheco e Eustaquio Oliveira)

Me leva Ogam, Ogam
Quero ver os olhos de Nanã REFRÃO
Me leva Ogam, Ogam
Quero ver os olhos de Nanã

I
Eles vão dar força e ajudar
Pra que eu tenha sempre o amanhã
Rosas de presente vou lhe dar
Contas e colares
Vou levando pra benzer
Quero afugentar
Do pensamento a solidão
Pra meu coração
Sentir vontade de viver, me leva,

REFRÃO
Me leva Ogam, Ogam, etc

II
Eles vão dar força e ajudar
Pra que eu tenha sempre o amanhã
Já andei perdido
Nesse mundo louco
Vida tão amarga
Que nem alumã
E pra dar a mão à felicidade
Quero ver os olhos de Nanã, me leva

REFRÃO
Me leva, Ogam, Ogam, etc

"SERÁ QUE TEM?"

(Chico da Silva – Airton José)

Doutor, no espaço sideral
Será que tem?
Sombra, água fresca e carnaval
Será que tem?
Pro samba cavaquinho e violão
Será que tem?
Valsa, xaxado e barão
Será que tem?
Ciranda, carimbo maxixe
Será que tem?
A festa que aqui na terra existe,
Será que tem?
Serenata, um chorinho e canção
Será que tem?
Farinha seca, arroz feijão e pão
Será que tem?
Televisão pra transmitir meu futebol,
Muito peixe pra pegar no meu anzol?

REFRÃO
Eu só quero saber, seu doutor
Para quando eu partir pro além
Já fico prevenido e carrego comigo
O que lá não tem

"RETALHOS DA GLÓRIA"

(Beto Scala – São Beto)

A roupa de nobre
Já está desbotada
E conta a história de um carnaval
Que eu não desfilei
As sedas, as plumas
Retalhos da glória
Louros da vitória
Que não participei

Quem um ano
Se vestiu de nobre
Outro ano saiu de palhaço
Na tristeza de um traje tão pobre
Sem a porta-bandeira nos braços
Já não vibra com a mesma alegria
Já não canta com a mesma emoção
E não sente o som da bateria
No compasso
Do seu coração

Ela foi desfilar
Eu me perdi
Em meio à multidão
Na solidão do amor me consumindo BIS
Chorei na arquibancada aplaudindo

"VIVA A MULHER DA GENTE"

(De Umberto Silva e Curumba)

A mulher da gente
A mulher da gente
Vai ter fuzuê
Se alguem mexer
Com a mulher da gente REFRÃO
Viva a mulher da gente
Viva a mulher da gente
Vai ter fuzuê
Se alguem mexer
Com a mulher da gente

Pode pisar no meu calo
Não gemo, não falo
E deixo rolar
Mas quem estiver ao meu lado
Malandro safado
Tem que respeitar
Confesso que não sou de briga
Até no distrito
Eu já fui parar
Falei ao Dr Delegado
Fui apoiado
Mandou me soltar (Tem que respeitar)

"TÔ COMIGO E NÃO ABRO"

(Paulo Debetio – Paulinho Rezende)

Eu saí de cara amarrada
O coração está de luto
A condução está quebrada
Em cima do viaduto
A prestação atrasada
A vida então nem se fala
A dor me espreita sentada
Atrás da porta da sala

Mas 'tô comigo e não abro
Apesar do perigo
Não tenho medo do medo
Pra tudo isso eu não ligo Refrão 1
Estou aqui de passagem
Sou produto do meio
Eu sou apenas miragem
Que volta pra onde veio

'Tô comigo e não abro
So quero ter o direito
Desse no macabro,
Eu desatar do peito Refrão 2
Eu sou verso quebrado
Que poucas pessoas leram
No fundo sou a memória
Daqueles que me esqueceram

II
Eu ando muito amolado
Porém a faca está cega
Sou marinheiro formado
É o coração que navega
Eu conquistei um reinado
E continuo vassalo
Eu inventei as palavras
E até hoje me calo

REFRÃO I
Mas 'tô comigo e não abro
Apesar do perigo, etc

III
Eu passo os olhos na vida
E leio no matutino
Mas um escravo da lira
Se fez seu próprio assassino
Eu pago os olhos da cara
Luto com unhas e dentes
Mas minha vida não para
Na contra, mão das correntes

REFRÃO II
'Tô comigo e não abro
So quero ter o direito, etc

"QUAL É A DO BOI"

(Beto Braço e Heiva Pinto)

O boi
Marcou encontro com a vaca
E não foi

Ah! eu estou vendo
Este boi não é daqui
Fugiu de Minas Gerais
Maranhão e Piauí
Da pra se desconfiar
Qual é a desse boi
Marcou encontro com a vaca
Mas deu bobeira e não foi

REFRÃO
O boi, o boi, etc

Vou expulsar este boi
Pro curral do meu vizinho
Porque anda bambeando
Sem acertar o caminho
O mugido que ele tinha
Perdeu o som e só faz "oi"
Marcou encontro com a vaca
Mas deu bobeira e não foi

REFRÃO
O boi, o boi, etc

A família desse boi
Já é tradicional
Com tanta vaca pastando
Ele não sai do curral
Até minha Salome
Já se queixou desse boi
Marcou encontro com ela
Mas deu bobeira e não foi

REFRÃO
O boi, o boi, etc

"SEMEAR DO CANTO"

(Geraldo Gentil – Eustaquio Oliveira)

Vem semear o canto
Vem cantar comigo
O samba é uma semente
Vem ser plantador
O samba é um fruto
Que alimenta a gente
Suas raízes dão
O puro chá do amor
E tão melhor cantar
Pra não viver chorando
Tristezas, desengagos
De uma ilusão
Fogueira queima
Depois vira cinzas
O vento chega e espalha pelo chão
Veja como é lindo o som de uma viola
Os versos de improviso de um cantador
Que vive ponteando pelo mundo a fora
Cantando suas magoas e seus desamores

O samba e chama ardente
Seu fogo abrasador
Vem ser mais uma na corrente BIS
Vem ser o grão promissor

6349.342

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produzido e distribuido pela
phonogram
MADE IN BRAZIL
CGC N.º 33 177 411/0003 78 SCDP PF 159/GB – Indústria Brasileira Ⓟ 1977

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We love you Phillies
Contains
Official Phillies Team Poster
Official Phillies Theme Song



WE LOVE YOU PHILLIES

Produced by Larry James & WMOT Productions
Executive Producers: WMOT Productions–
Alan Rubens, Steve Bernstein, Bruce Gable

Art Direction & Design: Arnie Roberts Illustration: Tony Mascio

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SPORTUNE RECORDS ARR-1

WE LOVE YOU PHILLIES

WHO DO YOU LOVE

the Sapphires

GOLDEN CLASSICS



Collectables
COL-5007

WHO DO YOU LOVE

GOLDEN CLASSICS

by THE SAPPHIRES

SIDE ONE

1. WHO DO YOU LOVE
(Gamble-Ross)—Hill & Range—Shelros—Palmina (BMI)

2. GEE I'M SORRY BABY
(Gamble-Huff)—Mer-Lee—Downstairs—Shelros (BMI)

3. THANK YOU FOR LOVING ME
(Boyce-Hart-Farrell)—Picturetone Music (BMI)

4. OH SO SOON
(Smith)—Hill & Range—Shelros—Palmina (BMI)

5. GOTTA BE MORE THAN FRIENDS
(Gamble-Ross-Smith)—Hill & Range—Shelros—Tilmar (BMI)

6. SLOW FIZZ
(Burton-Sawyer) —United Artists Music (BMI)

SIDE TWO

1. GOTTA HAVE YOUR LOVE
(T. Powers—J. Keller)—Screen Gems—Columbia Music (BMI)

2. GONNA BE A BIG THING
(Ross—Renzetti—Brian)—Pamco—Hill & Range—Shelros (BMI)

3. WHERE IS JOHNNY NOW
(Smith)—Hill & Range—Shelros (BMI)

4. EVIL ONE
(Resnick & Young)—TM Music (BMI)

5. I FOUND OUT TOO LATE
(Gamble-Ross)—Hill & Range—Shelros—Tilmar (BMI)

6. HOW COULD I SAY GOODBYE
(Millrose—Rosenblatt)—Hill & Range—Shelros—Tilmar (BMI)

"There Is No Substitute For Talent", so the saying goes. However, talent and success are not synonymous. Somewhere between the two lies hard work and faith. The Sapphires have not been an overnight success and there were times when the future was not as clear as they first imagined.

Talent they have; hard work has been their road; their faith in themselves and the faith of their manager, Bill Holmes, has sustained them; and at last, success.

Carol, George and Joe have travelled, willingly, the long hard road. This album is just a stopping off place, for an all too brief rest before they hit that road again. But from here on out the road doesn't seem quite so hard or so long.

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COL-5007

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The Best of— COL-5008
You Belong To Me • I Gotta Tell Her Now • Why Don't You Believe Me • Take Me As I Am • Exodus • My Own True Love • Have You Heard • Lost Eyes • I Wish I Could Believe You • It Isn't Fair • Where Are You • Gone With The Wind



THE SHANGRI-LAS
Remember . . . Their Greatest Hits— COL-5011
Leader Of The Pack • What Is Love • Give Him A Great Big Kiss • Twist And Shout • Give Us Your Blessing • Heaven Only Knows • Remember (Walking In The Sand) • It's Easier To Cry • Out In The Streets • The Boy • I Can Never Go Home Anymore • Bull Dog



DION & THE BELMONTS
20 Golden Classics— COL-5041
Runaround Sue • The Wanderer • The Majestic • Love Came To Me • Little Diane • Lonely World • Lovers Who Wander • Born To Cry • I Got The Blues • I Wonder Why • A Teenager In Love • Where Or When • Runaway Girl • Lonely Teenager • When You Walk Down A Star • Teen Angel • I Love's Prayer • That's My Desire • Sandy • No One Knows



THE CRESTS
Greatest Hits— COL-5009
Sixteen Candles • The Angels Listened In • A Year Ago Tonight • Step By Step • Journey Of Love • My Juanita • Unsolved One • Pretty Little Angel • Six Nights A Week • Flower Of Love • Trouble In Paradise • Say What I'd Give The World



BABY WASHINGTON
The Best of— COL-5040
The Time • Only Those In Love • Move On Driller • There He Is • You Never Could Be Mine • The Clock • That's How Heartaches Are Made • Nobody Cares • Leave Me Alone • Handfull Of Memories • Let's Love In The Moonlight • The Bells



THE CHIFFONS
Golden Classics— COL-5042
He's So Fine • One Fine Day • Sweet Talkin' Guy • Out Of This World • I Have A Boyfriend • Nobody Knows What's Going On • A Love So Fine • My Boyfriend's Back • My Block • Open Your Eyes • Will You Still Love Me Tomorrow • If My Art Do Sing • When I Go To Sleep At Night • It's My Party • The Locomotion • Da Doo Ron Ron

STEREO INTENDED FOR USE ON EITHER STEREO OR MONAURAL PHONOGRAPHS

CAEDMON
TC 1249

Selections from the

Bhagavad-Gita

THE SONG OF GOD



Read by
Zia Mohyeddin

with an
introduction read by
Christopher Isherwood

A new translation in
prose and poetry
by Swami Prabhavananda and
Christopher Isherwood



design/HUBICKI

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SIDE 1

Introduction by Christopher Isherwood
Selections from The Sorrow of Arjuna, The Yoga of Knowledge, Karma Yoga, Renunciation Through Knowledge, The Yoga of Renunciation, The Yoga of Meditation (beginning)

SIDE 2

Selections from The Yoga of Meditation (conclusion), Knowledge and Experience, The Way to Eternal Brahman, The Yoga of Mysticism, Divine Glory, The Vision of God in His Universal Form, Divine and Demonic Tendencies, The Yoga of Renunciation.

Total Timing: 59:32

The *Bhagavad-Gita*, from which these selections have been recorded, is the most popular and frequently quoted book in Hindu religious literature. It was probably written between the fifth and second centuries, B.C.

Bhagavad Gita means literally *The Song of God;* God being, in this case, Krishna, whom the Hindus regard as one of the incarnations of God upon earth. The *Gita* is a dialogue between Krishna and Arjuna his disciple and friend. Krishna does most of the speaking; he is prompted from time to time by Arjuna's questions.

The *Gita* dialogue is supposed to take place just before the decisive battle of a great civil war, in which all the chieftains of India are engaged. (The events leading to this war are described on the record itself). Arjuna is in command of one of the two opposing armies, but his conscience is not clear. The other army contains many of his relatives and close friends. How can he bring himself to kill them, he asks. Overcome by revulsion, he exclaims that he will not fight.

Krishna tells him that his scruples are ill-founded. He reminds Arjuna that the Atman, man's essential self, is unchanging and eternal. It cannot be killed. It merely sheds one body and puts on another, like a garment. Furthermore, says Krishna, Arjuna will have to fight this battle because it is his dharma to do so. A man's dharma is the duty which is imposed upon him by the kind of life he has chosen to live. Arjuna's dharma is that of a warrior and leader. He has assumed responsibilities which he cannot shun, just because of a sudden impulse.

Krishna then elaborates on this theme, explaining to Arjuna the nature and function of action in human life, and the true purpose of life itself, which is to discover the indwelling God, the Atman, within ourselves and others. When the Atman is known, the knower realizes that all action is symbolic. What counts is not the action itself but the spirit in which the action is performed. An action is 'right' if it brings the doer nearer to knowledge of the Atman, 'wrong' if it obscures that knowledge. An action may therefore be right for one individual but wrong for another, according to the dharma of the doer. What may be right for a soldier may be wrong for the man who has dedicated his life to non-violence.

All action, says Krishna, must be performed in a spirit of non-attachment —that is, without desire and without fear. If we act in order to gain fame or possessions, or in order to evade or destroy what we fear, our action will obscure our knowledge of the Atman.

At the end of the dialogue, Arjuna is convinced. He agrees that it is his duty to fight. And we are told, not in the *Gita* but in the epic poem called the *Mahabharata*, that the battle ended in victory for his army.

The *Gita* is sometimes accused of sanctioning the use of armed force, and of being thus in opposition to the teachings of Jesus, Buddha and other spiritual masters. It should be clear, from what has been said above, that this is not so. In fact, the *Gita* neither sanctions War nor condemns it. Regarding no action as of absolute universal value, either for good or for evil, it cannot possibly do either. Its message should warn us not to judge others. How can we prescribe our neighbor's duty when it is so hard for us to know our own? The pacifist must respect Arjuna, Arjuna must respect the pacifist; both are going toward the same goal if both are really sincere. There is an underlying solidarity between them, as long as each one follows, without compromise, the duties of the way of life in which he finds himself. For we can only help others to do their duty by doing what we ourselves believe to be right. That is the message of the *Bhagavad-Gita*, and it was never more timely and necessary than it is today.

(The complete text of *The Bhagavad-Gita (The Song of God)*, translated by Swami Prabhavananda and Christopher Isherwood, is published in hard cover by the Vedanta Press, 1946 Vedanta Place, Hollywood, California 90028, and in paperback by The New American Library, New York. It has an introduction by Aldous Huxley.)

—Christopher Isherwood

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On the cover: KRISHNA AND THE PANDAVAS WATERING THEIR HORSES, painted in the provincial Mugal style, dated 1616 and reproduced courtesy of The Trustees of the British Museum.

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TC 1249 Selections from the BHAGAVAD-GITA The Song of God read by Zia Mohyeddin

TC 1249 Selections from the BHAGAVAD-GITA The Song of God read by Zia Mohyeddin

George & Teddy AND THE CONDORS

IN PERSON FROM CIRO'S LeDISC

reprise RECORDS









ROCKIN' ROBIN • BONY MARONI • JUST LIKE ME • YOU GO YOUR WAY • LUCILLE
DO IT • STICKS AND STONES • JUSTINE • MY LITTLE MONKEY • BIG BOY PETE

R-6135

Breakin' It Up...The Voices
That Create the Excitement...

GEORGE AND TEDDY

Plus the Band That Rocks
All Night Long...And Then Some...

THE CONDORS

In a Dance Fan's Dream Album...
Blasting Off...Live And

IN PERSON

From the Discotheque That Makes Hollywood's
Sunset Strip Come Alive

CIRO'S LE DISC

Side One:

Rockin' Robin	3:21	BMI
Bony Maroni	2:55	BMI
Just Like Me	2:33	BMI
You Go Your Way	2:14	ASCAP
Lucille	2:12	BMI

Side Two:

Do It	3:15	BMI
Sticks And Stones	3:12	BMI
Justine	2:22	BMI
My Little Monkey	3:18	BMI
Big Boy Pete	2:58	BMI







What sets vocalists George and Teddy and their instrumental back-up men, The Condors, apart from all the rest is one groovy thing: *excitement*. Like that woman on TV who gets blown out of her kitchen half way across the living room by some miracle sudser, G&T&C charge and charge hard, from the first beat. Everything they do has rhythm. Wham-wham-wham, all night long. It's enough to make any Watusi-type wear out his shoes down to the knees.

What Reprise has trapped on this wild, live album is a wild, live set especially tailored for home dancing. It's highly improbable, to say the least, that many people could foot the bill for a whole evening of G&T&C in their own home, entertaining for dancing. Still, that's exactly what this LP sets out to provide: an evening of dancing by the hottest combo on the hottest strip of earth in the country (the fabulous Sunset Strip, center of Hollywood go-life). Next to being jammed right into Ciro's Le Disc, this disc is the next best thing.

Come to think of it, in one way, it may be better even...

Because anyone who gets onto the dance floor at Le Disc stands a good chance of being Watusi'd into a small puddle of ex-person within a few moments after venturing out onto the hardwood. The pace: frantic. The sound: intense. The sight of all those fast-flying hips has reduced some outwardly normal men to cowering physical wrecks. So, for the sake of your insurance premiums, it's probably safer for you to have all of this on sanitary, unbreakable record.

The cause of all the aural mayhem is, as we said, George and Teddy and The Condors. George and Teddy are the front men, the vocalists. Using hand mikes, they gyrate, stomp, and shout, hanging precariously close over the front lip of Ciro's stage. They never take their eyes off the mass of humanity that's working out down below them. Like master hypnotists, in one way, they are in complete control of the dancers' momentum. But, unlike hypnotists, G&T have no desire for their subjects to be lulled into a deep coma; on the contrary, G&T keep on soul-shoutin', making the big sound, forcing their dance-audience more awake than they've ever been before.

Adding to it all are The Condors, who back up the goateed go-group of George and Teddy. The four Condors supply still more dance beat. They bring with them a wildly honking tenor sax, what seems like a fair sized auditorium filled with drumming, and two electric guitars with enough AC-cord dangling from them to electrify a major part of the Canadian Rockies.

What comes out from all this is a screaming set of favorite dance-songs that changes idlers into movers. The beat's there, obviously. So are the shouts, the singing, the stomping. As a matter of fact, the only thing missing is the cigarette girl. That's the one element we haven't been able to jam into this album. You have to bring your own dance partner; the rest, G&T&C've supplied.

—STAN CORNYN

Cover Photos Paul Paree

PRODUCED BY JIMMY BOWEN

Printed in U.S.A.

COMMISSIONED

Go Tell Somebody

Demonstration Copy

Not For Resale



SPCN 7115711488



Michael Brooks



Fred Hammond



Mark Kibble



Michael Williams



Keith Staton



Michael Jones

0 19634-1148-1 6

PRODUCED BY Fred Hammond Michael Brooks

EXECUTIVE PRODUCER Alan Abrahams

1 Victory
Love Isn't Love
Go Tell Somebody
Cry On

2 Who Do Men Say I Am
Hide The Word
Learn To Pray
Running Back To You

This album is dedicated
to our families.
We love you.

Light Records
The Music Company

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COMMISSIONED IS

FRED HAMMOND: LEAD AND BACKGROUND VOCALS, BASS GUITAR, SYNCLAVIER COMPUTER

MICHAEL BROOKS: ROLAND JX8P, SYNCLAVIER COMPUTER, YAMAHA TX7, ROLAND JUNO 108, YAMAHA DX100, PIANO AND PERCUSSION

MICHAEL WILLIAMS: DRUMS AND LATIN PERCUSSION

KEITH STATEN: LEAD AND BACKGROUND VOCALS

KARL REID: LEAD AND BACKGROUND VOCALS

MITCHELL JONES: LEAD AND BACKGROUND VOCALS

ADDITIONAL MUSICIANS

EARL J. WRIGHT: MOOG AND YAMAHA DX7

MICHAEL WRIGHT: ELECTRIC GUITAR

MICHAEL POWELL: CLASSICAL GUITAR

ERIC BRICE: ELECTRIC GUITAR

PRODUCED BY: FRED HAMMOND/MICHAEL BROOKS

EXECUTIVE PRODUCER: ALAN ABRAHAMS

RECORDED AT: PROVING GROUND STUDIO, DETROIT, MI
STUDIO A, DEARBORN HEIGHTS, MI

ENGINEERS: BILLY BROOKS, STEPHEN KING, JOHN JASZCZ, ERIC LIVENGOOD

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PROJECT COORDINATOR: JANIS BROUGHTON

CLOTHING: GREG GAYLOR...MAN OH MAN, DETROIT MI

HAIR STYLES: JOHN McDANIELS

MAKE-UP: ANDRAE CHIPPE

MANAGEMENT: D.C.D. MANAGEMENT
11026 ROXBURY
DETROIT, MICHIGAN 48224
(313) 521-2105

SPECIAL THANKS

TO OUR MANAGER, DEREK DIRCKSON, AND OUR ATTORNEY, LAWRENCE S. STRAUSS...THANKS FOR THE GREAT JOB YOU ARE DOING!!

TO KRYSTAL EDWARDS, VICKI, CARLENE, KIMBERLY, LINDA, MELVIN HOWARD, PAM AND ALL THE FRIENDS WE'VE MADE ON THE ROAD. TO OUR ROAD CREW, MELVIN MURRAY AND RAYMOND HAMMOND. TO PETER AND MARY RAGSDALE FOR MAKING US WELCOME IN YOUR HOME. TO ST. PAUL APOSTOLIC CHURCH FOR YOUR GENEROSITY. TO MRS. MILDRED HAMMOND FOR OUR "JESUS" T-SHIRTS. TO PHILLIP BROOKS, EARL WRIGHT, MICHAEL POWELL, ERIC BRICE AND MICHAEL WRIGHT FOR SHARING YOUR MUSICAL GIFTS. TO JASON FOR BEING YOU!! TO ERIC AND MARYLIN MORGESON, JOHN JASZCZ, ERIC LIVENGOOD, BILLY BROOKS AND STEPHEN KING FOR YOUR COOPERATION IN THE STUDIO. TO OUR PASTORS, ELDER GASTON STATEN, ELDER H.J. NOKE, ELDER ISSAC KING, JR., BISHOP DAVID L. ELLIS AND DR. LEONARD J. LYONS...WE LOVE YOU ALL...CONTINUE TO PRAY FOR US!! TO THE STAFF AT LIGHT RECORDS...THANKS FOR YOUR SUPPORT.

THANK YOU LORD JESUS...WE LOVE YOU!!

TO THOSE WHO PURCHASE THIS ALBUM, ITS PURPOSE IS TO UPLIFT YOU AND TO LET YOU KNOW THAT NO WEAPON FORMED AGAINST YOU WILL PROSPER.

Side 1

Victory

Talked about, lied on and criticized
Many tears fell from my eyes
I wondered how much can one man take
I wanted to retaliate

But God said hold your peace, vengeance is mine
Enemies will bow down in due time
Hold your peace, I'll fight your battles
Victory, victory shall be mine
Victory, victory shall be mine
Victory, victory shall be mine

Stephen was a man who gave God all
He knew the Lord would keep him from the fall
On the Lord Jesus Christ Stephen kept his eyes
For the preaching of the Gospel he would surely die

But God said hold your peace, vengeance is mine
(vengeance is mine, yeah)
Enemies will bow down (oh yeah) in due time
Hold your peace, I'll fight your battles (yes I will)
Victory, victory shall be mine (I believe it shall be mine)
Victory, victory shall be mine (in due time)
Victory, victory shall be mine (hold your peace, yeah)

But God said hold your peace, vengeance is mine
Enemies will bow down in due time
Hold your peace, I'll fight your battles
Victory, victory shall be mine (even in the morning time)
Victory, victory shall be mine (it shall be mine)
Victory, victory shall be mine
Victory, victory shall be mine

Yes, yes, a mighty fortress is our God, a bulwark never failing
In Him we are victorious, the blood goes on prevailing

Oh victory, oh victory
Won't you stand up on your feet and sing along with me
Oh victory, oh victory
Won't you stand up on your feet and sing along

Victory is mine I know, the Bible tells me so
And if I hold my peace, it is mine indeed

You can have it if you want it no matter what gets in your way
Just believe it and receive it, you can have a sweet victory,
First you get it in your heart
And you get a brand-new start
You have victory in the morning
And even in the break of day.

I don't know about you
But I need victory to make it on my way

Keyboards: Michael Brooks
Synthesizer Moog Solo: Earl Wright
Bass guitar: Fred Hammond
Drums: Michael Williams
Lead guitar: Eric Brice
By: Mitchell Jones and Parks Stewart
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Love Isn't Love

I could tell you how I feel for you,
And all the things that I could do
To show you the love I have is true.
There are many words that I could say
Some melodies that I'd like to play
To show you the love I have is true.
But my thoughts may change,
And my words they'll pass
And only what I do is going to last,
And this will show you the love I have is true.

The lonely run away
That has no place for their heads to lay.
Who will show them they're loved.
The one who's lost a friend
And feels the emptiness within.
The pain they feel should be mine.
I've got to take the time to let my light shine, my light shine
And show the love of Jesus Christ.

Love isn't love till you've given it away,
It's just waiting to be given, all bitterness erased.
By this men know that you're Christ's disciples,
None else can take love's place.
Love isn't love till you've given it away.

Love isn't love, love just isn't love.
You can preach and shout and talk real loud,
It still isn't love.
Love isn't love till you've given it away.

Give love away, give love away.
What good would love do you if you keep it to yourself.
Somebody needs to receive it from you
So give it to somebody else.

Keyboards: Michael Brooks
Moog Synthesizer: Earl Wright
Bass: Fred Hammond
Guitar Solo: Michael Wright
Drums: Michael Williams
By: Michael Brooks
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Go Tell Somebody

People go through life without a worry
And they're spending their time on earthly things,
They need to know that to their life there is a purpose,
To a dying world that message we must bring.

Though we feel security in our salvation,
We should constantly think about the lost.
There are people young and old, dying and losing their souls,
Without ever taking time to count the cost.

Now that the truth we've learned,
We've got to help others to turn from a world that's dark to glory and light,
You need to know the reason why you were chosen.
You're not here just to pass away the time.
I tend to think that there's a purpose to your existence
And it's to tell some lost soul about Christ.

Go and tell somebody
Tell them Jesus loves them and He died for their sins.
Go and tell somebody
Soon He will come back again.

Now that you've come out of the darkness
You should turn on the light for a friend.
Don't leave them there groping in darkness.
But tell them how they can be born again.

Go and tell somebody
Tell them Jesus loves them and He died for their sins.
Go and tell somebody
Soon He will come back again.

There are people dying every day
They need someone to point the way,
Go tell somebody
Tell them Jesus loves them and died for their sins.
Go tell somebody
Soon He will come back again.

Keyboards: Michael Brooks
Bass: Fred Hammond
Drums: Michael Williams
Guitar: Michael Wright
By: Michael Brooks
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Cry On

When your burdens seem to weigh you down
Or the road seems too hard to carry on
Just look to the hills
You will find your help whence cometh from the Lord
Hold on

Even when you feel you can't go on
(even when you have to moan)
Let your soul cry out to the Lord

Cry on
God understands your tears
He knows how much that you can bear
Your faintest cry He'll hear
Cry on
When there's nothing else to say
Soon He'll wipe all your tears away

Even when you feel you can't go on
Let your soul cry out to the Lord
And without trials
You will never know that God can bring you through

Even when you feel you can't go on
(even if you have to moan)
Let your soul cry out to the Lord
(you may cry late in the night
But that's alright, go ahead and cry on)

Cry on, God understands your tears
He knows how much that you can bear
Your faintest cry He'll hear
Cry on
When there's nothing else to say
Soon He'll wipe all your tears away

Weeping may endure for the night
But joy comes in the morning time
(he comforts in knowing)
Weeping may endure for the night
But joy comes in the morning time
(the morning time
Joy comes in the morning time)

Keyboards: Michael Brooks
Synthesizer Moog Solo: Earl Wright
Bass guitar: Fred Hammond
Drums: Michael Williams
By: Parks Stewart and Mitchell Brooks
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Side 2

Who Do Men Say I Am?

Who do men say I am
Jesus looked at his disciples with loving eyes to see
To them who could He be
Some say Thou art Elias
Some are saying a major prophet from on high
But with those same loving eyes He asked
Whom say ye that I am?
Thou the Son of man
Truly Thou art the Christ
The Son of God who reigns supreme
And lives above
And upon the rock
He built his church
And to Peter He gave the keys
That through his blood all men
On earth could be set free

He told them much later He had to die
This is why He came
And the reason why
He would explain

Because of the price
Of Adam's sin
I'll deliver my life to sinful men
The prophets have spoken concerning me
I do this through my love
I'll redeem lost men with my blood

But if I be lifted up
I will draw all men to me

With my resurrection power
Men should know throughout the land

The Messiah from on high
Is who I am

So it pleased the Lord to bruise Him
And we esteemed Him smitten of God and afflicted
By his stripes we're healed
By his blood we'll overcome.

Roland JX8P, Synclavier Computer, Yamaha TX7, Roland Juno 106, Yamaha DX100, Grand Piano, Percussion: Michael Brooks
Synclavier Computer: Fred Hammond
Percussion: Michael Williams
By: Fred Hammond
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Hide Tha Word

Are you bothered by temptations that the tomptor brings your way,
Is the threat of losing fellowship staring in your face.
Failures from your yesterdays come back to drain your faith,
Seems there's no one who can help you and you're falling from grace.
Feels like you're losing ground, you're falling down again
And will there ever be a day when you can say I win.
Well the time is now, and the day is today
When you'll finally say

I've had enough of the bitter cup
I'm waking up
Realizing there is power in God's Word.

Hide the Word
Hide It in my heart
Hide the Word
Hide It in my heart
That I might not sin against Thee
That I might not sin against Thee

Though you try to do your very best it never works out right,
Every good thing you have longed for seems so far out of sight.
Friends may be around you but you still feel all alone
And the prayers that you daily pray don't get to God's throne.
Feels like you're losing ground, you're falling down again
And will there ever be a time when you can say I win.
Well the time is now and the day is today
When you'll finally say

I've had enough of the bitter cup
I'm waking up
Realizing there is power in God's Word.

Hide the Word
Hide It in my heart
Hide the Word
Hide It in my heart
That I might not sin against Thee
That I might not sin against Thee

When it looks like there can be no hope for you
And you're failing in all you say and do.
Just remember there is power in God's Word.
You should listen to the things you've heard.
Thy Word is a lamp unto my feet, Thy Word.
Thy Word is a light unto my path, Thy Word.

All Keyboards: Michael Brooks
Bass: Fred Hammond
Guitar: Michael Wright & Eric Brice
Drums: Michael Williams
By: Michael Brooks
© *1986 Mike Brooks Music A.S.C.A.P.*

Learn To Prey

What a wonderful day that was when you were saved,
Jesus came into your life and washed your sins away.
Oh how good it made you feel to know salvation was real,
And the pleasures of this life had no more appeal

But then a problem knocked you d
An obligation that you could not meet
It might have been something that some
Well it hurt so bad that it made you forget

You've got to learn to pray
If you want to stay in the place where He,
He can have His way.
Jesus waits for you to call His Name
He'll deliver you if you would pray.

So the way to stay on top is by staying on your knees,
Asking God to heal your soul of all its disease.
There's no substitute or a gimmick you can use,
Only seeking God above He'll deliver you.

So when a problem knocks you off your feet
Or an obligation you think you cannot meet,
Or it might be something someone will say,
But the best thing to do is learn to pray.

You've got to learn to pray
If you want to stay in the place where He,
He can have His way.
Jesus waits for you to call His Name
He'll deliver you if you would pray.

Don't stop praying
Though your world is swaying
He is going to bring you out
Don't you know without a doubt.

Man should always pray and not faint,
Oh yes, in these evil days
Talk to Jesus from on your knees
And say, Oh Lord.

Keyboards: Michael Brooks & Earl Wright
Bass: Fred Hammonds
Guitar: Michael Wright & Eric Brice
Drums: Michael Williams
Horn Arrangement: Michael Brooks
By: Michael Brooks
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Running Back To You

How can You forgive me when I often go astray
How can You think of me when I do things my way
Turning my back from You, the One who loved me first
Having my own desires, renewing worldly thirst.

You told me You loved me and I should make up my mind
You tell me come back now but I keep wasting time
Feeling so very weak, You say I can be strong
I feel I've gone too far, You tell me to come home
You love me still, now I know this is real.

And I am running back to You
I see You're standing there for me
Your arms are open wide
And I don't have to cry no more
You're standing there for me
And I am running back to You
Why do I go away?
When I know I am no good
When I'm on my own

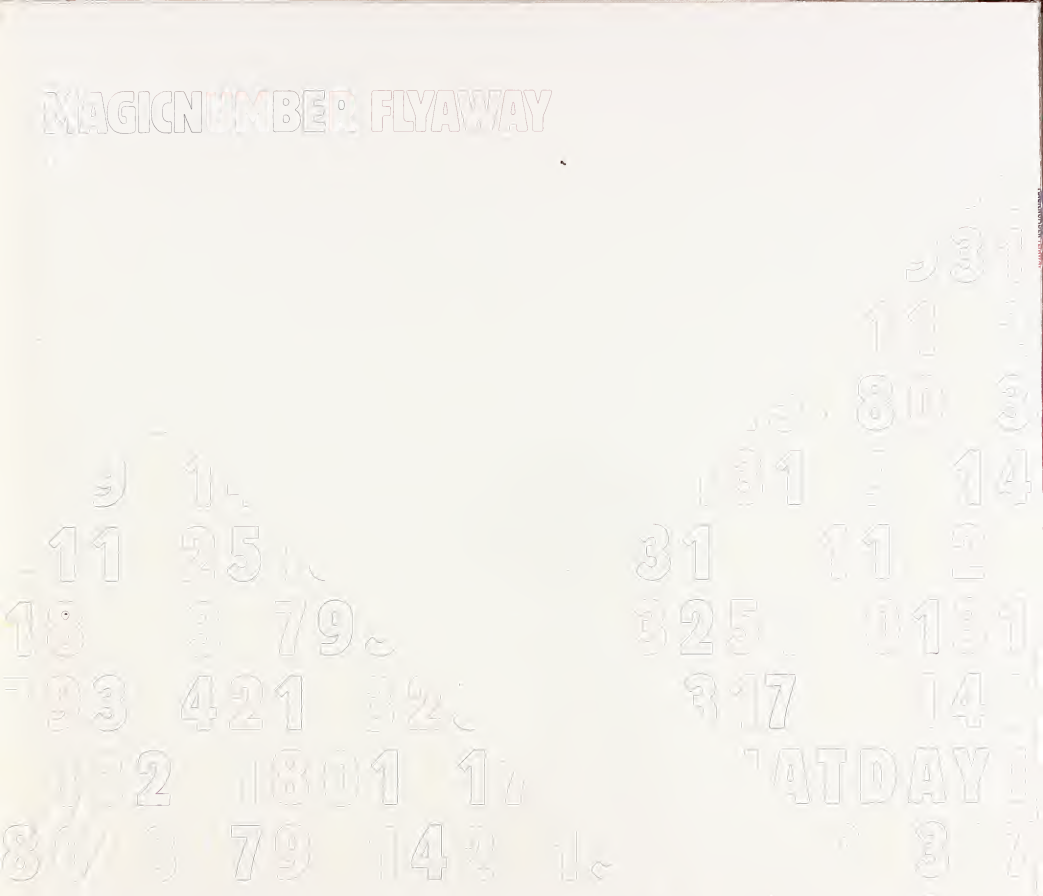
You told me You could keep me but I've turned it away
I've failed You so much now I don't know what to say
Using the same excuse that I am just a man
You tell me you've been there and had your nail scarred hand
So I can see, now I know I am free

I have taken advantage of your love and grace
Forgive me Lord, and take me home, take me home
I'm running to You, Jesus, please take me home
See I've been in this wrong way too long
And I can't do right any more,
I'm tired of pain and I don't like fear,
But Lord I want to be more sincere,
Return me to your guiding light.

By: Fred Hammond
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MAGICNUMBER FLYAWAY





A1. FLY AWAY (ORIGINAL MIX)

A2. FLY AWAY (LIQUID PEOPLE VOCAL MIX)*

B1. FLY AWAY (MR.DR.MAGIMIX)**

B2. FLY AWAY (LITTLE BIG BEE REMIX)***

Written and arranged by Ross Hillard
Lyrics by Ross Hillard. Vocals by Jane Hamilton. Keyboards by Alex Wilson.Synthesizers and Drum Programming by Ross Hillard & Martin Iveson. Violins by Michelle Taylor. Strings written by Martin Iveson. Strings arranged by Peter Wraight. Percussion by Robin Jones. Mixed and produced by Martin Iveson for Atjazz at The Branch Studio, Mantis Recordings.
* Remix & additional production by C. Manchester & D. Smith for Liquid People Music.
** Remix & additional production by Martin Iveson & Andy Mac for Mantis Recordings.
*** Remix & additional production by Little Big Bee for Flower Records.

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Cortijo y su Combo

con ISMAEL RIVERA

SIDE - A

1. Candela - guaracha
2. Con El Orgullo - bol. cha cha
3. Un Minuto de Silencio - bol.
4. Dolores - guaracha
5. Cara de Payaso - guaracha
6. Entra Mujer - guaracha

SIDE - B

1. Fea - guaracha
2. A Lo Loco - twist mambo
3. Fantasía Sideral - bolero
4. Sebastiana - guaracha
5. Conmigo No - guaracha
6. Ahi Na Ma - guaracha

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and all that jive

FESS ROUNDTREE



DB32675

FESS

FESS ROUNDTREE

When the man in the red cap sits down at the piano something different happens. No one knows how many gigs Fess Roundtree has stood in the past 20 years. How many places - how many different lounges. No one is even sure of Fess's age - he just doesn't say. Like his music the personal facts of Fess's life are blended a bit to fit the occasion - the melody of the situation. A professional entertainer his existence matters little apart from his music.

In these days of canned entertainment Fess's forte is variance. Like any blues singer his roots are in the whole people. His personal idols are Louis Armstrong and Ella Fitzgerald - Blues people - Jive people. Fess's brand of music combines arrangements of familiar melodies in unfamiliar ways and "ditties" composed of topical items.

This makes Fess a unique listening experience which is always different and always entertaining. Each year he is discovered by young and old music connoisseurs but is never dated as his music moves with the times. That's what the blues is all about - A combination of poet, jester and philosopher speaking to us about the things that make Americana real.

Fess Roundtree is a real man, a real blues person and a real entertainer.

side 1

1- MACK THE KNIFE
2- I CAN SEE CLEARLY NOW
3- SOPHISTICATED LADY
4- HELLO DOLLY
5- YOU CAN DEPEND ON ME

side 2

1- SINCE I FELL FOR YOU
2- RAILROAD PORTER BLUES
3- SATURDAY NIGHT FISH FRY
4- BRING ANOTHER DRINK
5- GOOD WHISKEY AND BAD WOMEN
6- HIT THAT JIVE JACK

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2 Record Set

Cassietta in Concert

KING JAMES
$7.99
(215)-477-3631



Produced By Madelon Baker, Audio Arts Records AAS 2-7007

"CASSIETTA IN CONCERT"

2 RECORD SET **AAS 2-7007**

One of the most unforgettable experiences for any true Gospel fan is to see and hear Cassietta George, Miss Caravan herself, in person. The next best thing to being there is to hear this complete, uninterrupted, Concert, beautifully recorded, exactly as it happened at the famous Coconut Grove in Los Angeles.

Joe X. Price best described Cassietta's artistry in an article published in Billboard Magazine. "*. . . when Cassietta George jumped down off the stage in the middle of 'Jesus Loves Me,' something else happened. The show was no longer a show but an experience. Being on the floor level enabled her to move among the crowd and touch hands and jerk tears (even from some of the men) and do her hard-sell for Jesus with superb effectiveness. So moving was she that in the last 25 minutes of her performance, everyone stood and clapped and even felt compelled to get up and dance as she traveled slowly through the mesmerized crowd which by now was refusing to let her quit.*"

And as Tom Reed wrote for the Los Angeles Sentinel, "*Miss 'Walk Around Heaven All Day' Cassietta George took gospel to the Coconut Grove . . . and the Grove will never be the same. The evening entertainment . . . built to a pitched gospel fever with Ms. George bringing the house to its feet with her special rendition of 'WALK AROUND HEAVEN ALL DAY.' Ms. George is without a doubt one of the finest gospel singers around today and the 'Scene' expects that we will hear much more about this talented lady in the near future.*"

Cassietta is not exactly new to the Gospel "Scene." This marks her tenth album with AUDIO ARTS as a single act, as well as, too many to count with the famous CARAVANS and there is probably not an important auditorium in America where she has not starred either alone or with the Caravans . . . and usually to standing room only.

You have never really heard Cassietta George until you hear her in Concert, and this two record set brings one of her best concerts to your own living room. We hope you will love her as much as we do.

Madelon Baker

SIDE ONE (16:07)

1. **BATTLE HYMN OF THE REPUBLIC** (3:48)
   (P.D.Adapt.C.George)
   AUDIO ARTS PUB. (ASCAP)
2. **BLOWIN' IN THE WIND** (3:31)
   (B. Dylan) WARNER BROS. INC. (ASCAP)
3. **JESUS LOVES ME** (8:45)
   (P.D.Adapt.C.George)
   MADELON MUSIC (BMI)

SIDE TWO (16:08)

1. **THERE'S A WAR GOING ON** (4:35)
   (C.George) AUDIO ARTS PUB. (ASCAP)
2. **WALK AROUND HEAVEN** (5:28)
   (C.George) CONRAD PUB. (BMI)
3. **WE DON'T TRUST GOD ENOUGH** (6:05)
   (C.George) AUDIO ARTS PUB. (ASCAP)

SIDE THREE (14:00)

1. **TRUST IN THE LORD** (3:34)
   (P.D.Adapt.C.George)
   AUDIO ARTS PUB. (ASCAP)
2. **GOD WILL TAKE CARE** (8:42)
   (C.George) MADELON MUSIC (BMI)
3. **COME ON CHILDREN LET'S SING** (1:40)
   (P.D.Adapt.C.George)
   AUDIO ARTS PUB. (ASCAP)

SIDE FOUR (14:20)

1. **COME ON CHILDREN LET'S SING** (14:20)
   (P.D.Adapt.C.George)
   AUDIO ARTS PUB. (ASCAP)

Musicians

PIANO: Charles Barnette
ORGAN: Ricky Grundy
LEAD GUITAR: Dennis Brown
BASS: Ron Brown
DRUMS: Jeffery Suttles
PERCUSSION: Prince Newte

Background Vocals

Mattie Davis
Charlotte (Penny) Jones
Kenneth Pratt

Penecostal Outreach Choir
under the direction of Charles Barnette
Master of Ceremonies: Reginald Utley
Recorded by Filmways/Heider Recording
Remixed at Pasha House of Music
Engineers: Ray Thompson
Paul Sandweiss, Second
Remix: James Simcik
Musical Director: Charles Barnette
Album Design: James Shade
Produced by Madelon Baker

The live concert was arranged and produced by Cassietta George for Pearl Productions.

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Photography by Larry Brown

Narada Equinox®

Doug Cameron

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MIL AMORES

Doug Cameron

SIDE 1

Magia Española (Spanish Magic) 6:11
St. Tropez 5:28
The Time Is Now 5:52
Mil Amores (1000 Loves) 6:44

SIDE 2

Cuban Spice 5:43
The Journey 4:56
Forever Friends 4:04
I Want To Be With You 6:22
The Gypsy's Tear 2:38

All music composed, arranged and produced by Doug Cameron
Executive producer: Peter Buffett
Recording and mix engineer: Hal Sacks
Additional engineers: Gabe Veltri, Joe Bellamy
Second engineers: Dan Harjung, Cliff Norrell and Duane Sexton
Rhythm tracks recorded August, 1989 at Ocean Way Studio B, Los Angeles, CA
Additional recording at Bill Schnee Studio, The L.A. Studios, Alpha Studios and Peace in the Valley Studios
Mixed at Royal Recorders, Lake Geneva, WI
Mastered by Doug Sax at The Mastering Lab

THIS ALBUM WAS RECORDED 48 CHANNEL USING DOLBY SR FOR ABSOLUTE SONIC CLARITY WITH NO PERCEPTIBLE NOISE.

Special thanks to all the great musicians who contributed to this record, Peter Buffett for being a great executive producer, Lee Ritenour for his tremendous contribution, Michael Sullivan for bringing me aboard, Hal Sacks, Michael Davenport, Jerry Weiner, Clayton Haslop, Larry Cohn, Jan Williamson, Kim Lopez, Rick Pollack, Carole Lockwood, Guy Man Dude, Cathrine Folden for all her support, Mom and Dad for all their love, my sister Cam for making the trip and most importantly, John Morey and the entire Narada family for making me feel so much at home . . . I'm so happy to be here!

Lee Ritenour appears courtesy of G.R.P. Records
Danni Huff appears courtesy of A&M Records, Inc.

Doug Cameron uses Alvarez electric violins

Doug Cameron Correspondence: c/o Narada
1845 N. Farwell Ave., Milwaukee, WI 53202

Representation: Michael Davenport, The Merlin Company

Cover photos by John Ferro Sims
Artist portrait by Perdenbur Studios
Design by Frank Gozen, James Wagner, E. Lindert and John Morey

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Magia Española (Spanish Magic)
Larry Cohn: Piano
Ken Wild: Bass
Mike Miller: Guitar
Vinnie Colaiuta: Drums
Lee Ritenour: Acoustic Guitar
Luis Conte: Timbales, percussion
Steve Forman: Percussion
Ramón Flores: Trumpet solo
Doug Cameron: Violin
Jerry Hey: Trumpet
Gary Grant: Trumpet
Bill Reichenbach: Trombone
Bob Payne: Trombone
Dan Higgins: Saxophone
Gary Herbig: Saxophone

St. Tropez
Chris Boardman: Keyboards
Jimmy Johnson: Bass
Mike Miller: Guitar
Mike Jochum: Drums
Steve Forman: Percussion
Doug Cameron: Violin

The Time Is Now
Larry Cohn: Keyboards
Ken Wild: Bass
Dann Huff: Guitar
Mike Miller: Guitar
Vinnie Colaiuta: Drums
Steve Forman: Percussion
Doug Cameron: Violin

Mil Amores (1000 Loves)
Larry Cohn: Keyboards
Jimmy Johnson: Bass, bass solo
Mike Miller: Guitar
Vinnie Colaiuta: Drums
Lee Ritenour: Acoustic guitar
Steve Forman: Percussion
Doug Cameron: Violin
Strings: Doug Cameron & Friends*

Cuban Spice
Larry Cohn: Piano
Ken Wild: Bass
Mike Miller: Guitar, guitar solo
Vinnie Colaiuta: Drums
Luis Conte: Timbales, percussion
Steve Forman: Percussion
Doug Cameron: Violin
Jerry Hey: Trumpet
Gary Grant: Trumpet
Bill Reichenbach: Trombone
Dan Higgins: Saxophone

The Journey
Larry Cohn: Keyboards
Jimmy Johnson: Bass, bass solo
Mike Miller: Guitar
Mike Jochum: Drums
Steve Forman: Percussion
Doug Cameron: Violin

Forever Friends
Larry Cohn: Piano
Ken Wild: Bass
Mike Miller: Guitar
Mike Jochum: Drums
Steve Forman: Percussion
Doug Cameron: Violin
Strings: Doug Cameron & Friends*
Bill Atsup: French horn

I Want To Be With You
Larry Cohn: Keyboards, keyboard solo
Jimmy Johnson: Bass
Mike Miller: Guitar
Vinnie Colaiuta: Drums
Steve Forman: Percussion
Doug Cameron: Violin
Jerry Hey: Trumpet
Gary Grant: Trumpet
Bob Payne: Trombone
Gary Herbig: Saxophone

The Gypsy's Tear
Lee Ritenour: Acoustic guitar
Doug Cameron: Violin
Ken Wild: Standup bass
Steve Forman: Percussion

** Strings (Doug Cameron & Friends)*
Violins
Doug Cameron
Clayton Haslop
Kerri Ritke
Margaret Wooten
Armen Garabedian
Peter Kent
Bobby Dubow
Claudia Parducci
Violas
Carol Castillo
Rick Gerding
Cellos
Cam [big sis] Sawzin
Barry Gold
Bass
Ken Wild



Narada Equinox

SPECIALLY-PRICED MAXI-SINGLE

Can we get together



FAST BASEMENT RECORD NUMBER

V2:2913

SIDE 1

a. 7" dub version 3:56
b. Time tunnel edit 4:47
c. So it's that funky sample again slam the guitar dubapella mix 1:37
d. 7" radio version 4:30

SIDE 2

a. Sahara, Pee Wee & Peaches good blues vocals shame about the music mix 6:00
b. Central park bandshell at 72nd street on a sunday 2:30 minus the sax mix or come to my house and crowd around the spinet mix 1:18
c. Sacrilegepella 1:01



xaleese



Written by King (ASCAP), Mabry & Spice(BMI), produced & arranged by Emmanuel Nerpertinzi for Mango Ent. Int. & Linden Blvd projects, Additional production by Arturro M. & Yasmaiyn-Elizabeth Soya for KSCR prod., Rhythm by Spice, Mixed by Sahara & Pee Wee & Peaches (The Brixton Reds) for KSCR . productions, Executive Producer, M.E. Broady

Thanks Barry G., T, Sylvia Torres, Gerard T., Dan, Paul O., David C., J, and

Fan Club Info: Amente Recording
P.O. Box 7910
NYC., N.Y 10116

Fashion: C.Y. Broady
Photograph: Quique Pastore

we can get together

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REC-2542

CATIONAL ACTIVITIES and KIMBO EDUCATIONAL RECORDS

LP 9090

parachute activities

WITH FOLK DANCE MUSIC



Created by
JOANN SEKER
and
GEORGE JONES

LP 9090

parachute activities

WITH FOLK DANCE MUSIC

This album is designed as a "follow-up" of our first parachute album, "Rhythmic Parachute Play." As the interest and enthusiasm grew over parachute activities, so did the need for new activities. It is our hope that "Parachute Activities With Folk Dance Music" will provide some new activities for the ever-popular parachute and spark more ideas on the part of the teacher. This album was designed, as was our previous album, for use by both the classroom teacher and the physical education teacher.

"Parachute Activities With Folk Dance Music" expresses exactly what we have attempted to accomplish – using parachute activities and other routines with *some* of the folk dance steps to create a new use for the parachute. By using the motivational aspect of the parachute, folk dance steps become more exciting. This album, however, *is not* Folk Dancing with parachute activities. We have used authentic folk dance music with some of the folk dance steps; but have altered a great deal of the dance to fit the parachute activities. This, therefore, takes our activities and dance out of the realm of true folk dancing.

You will find this manual divided into "The Introduction" and three main sections. The Introduction will provide you with background information, teaching hints, and a general knowledge of how to use this album. Section I, "Parachute Activities and Terminology" describes and sets special names to many different parachute activities which will be used in the "Parachute Activity" routines. Section II, "Parachute Activities With Dance Music," describes the routines used on the record along with pre-instruction suggestions and suggestions for variations of the dance. Section III, "Folk Dancing," describes the authentic folk dances for the music used on our album; thereby allowing a double use for this album.

The photographs used in this album were taken through the cooperation of the principals, physical education teachers, parents and students of Pinellas Central Elementary School, Pinellas Park, Florida and Skycrest Elementary School, Clearwater, Florida. Our deepest appreciation for their assistance.

Parachutes are available from Kimbo Educational or Educational Activities, Inc. Information available upon request.

About the authors:

JOANN SEKER

JoAnn Seker is the Physical Education Specialist for Valley View Elementary School, Vermilion, Ohio. A graduate of Northwestern University, she has taught at every level from K to 12. JoAnn has attended and conducted numerous workshop sessions in elementary physical education on both the state and national level for several years. She has published articles relative to her field in newspapers and professional journals. In the area of rhythmical parachute play, JoAnn has been giving demonstrations for some years and has introduced the activity to several communities in northwestern Ohio. She is a member of NEA, OEA, OAHPER, AAHPER and Delta Kappa Gamma Honorary and in 1969 was nominated for Ohio Teacher of the Year.

GEORGE K. JONES

George K. Jones is Supervisor of Elementary Physical Education for Pinellas County Schools, Clearwater, Florida. He was formerly an Elementary Physical Education Specialist in Lorain, Ohio. George has attended, conducted and directed many physical education workshops, demonstrations and in-service programs. He is very active on the state and national levels having held committee, representative assembly (AAHPER), board of directors, and section chairman positions. George is a Fellow member of AAHPER, a Charter member of NFHPER, member of OAHPER and FAHPER. He is a Health and Physical Education Major with a B.S. Degree from Lock Haven State College, Pennsylvania and a M.Ed. Degree from Slippery Rock State College, Pennsylvania.

SELECTIONS:

SIDE A — ACTIVITY	MUSICAL SELECTION	GRADE LEVEL
Band 1- MERRY-GO-ROUND HALF AN UMBRELLA	POP! GOES THE WEASEL	2-6
Band 2- RIPPLES – MERRY-GO-ROUND – MUSHROOM – CROSSING UNDER UMBRELLA – INSIDE THE MOUNTAIN	LA RASPA	3-6
Band 3- MERRY-GO-ROUND – UMBRELLA – MUSHROOM	CSHEBOGAR	4-6
Band 4- MERRY-GO-ROUND – MUSHROOM – RIPPLES	MAYIM, MAYIM	4-6

SIDE B — Instrumentals only

SIDE C — ACTIVITY	MUSICAL SELECTION	GRADE LEVEL
Band 5- MERRY-GO-ROUND – UMBRELLA – MOUNTAIN	IRISH WASHERWOMAN	4-6
Band 6- MERRY-GO-ROUND – UMBRELLA – MUSHROOM	SELJANCICA	5-6
Band 7- MERRY-GO-ROUND – MUSHROOM UMBRELLA	CIRCASSIAN CIRCLE	5-6

SIDE D — Instrumentals only

Credits: Recorded at California Recording Studio, Hollywood, Calif. • Arranged and conducted by Dell Kacher • Narrated by Al Dana • Edited and engineered by Rich Mays, Visual Sounds, Inc., N.Y.C. • Cover design by Harrison Muller • Produced by Bob Kimble.

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REC-2542

RECORDED ON

EDUCATIONAL ACTIVITIES and KIMBO EDUCATIONAL RECORDS

No. 9090

parachute activities

WITH FOLK DANCE MUSIC



Created by
JOANN SEKER
and
GEORGE JONES

PRODUCED BY

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BOX 392, FREEPORT, N. Y.


ANOTHER EXCITING ALBUM
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PHILA'S GREATEST ACAPPELLA
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BLUE EYED SOUL - ACAPPELLA
Featuring:
• NEVER LET YOU GO
• TRENTON'S MEDALLION
• WHEN WE GET MARRIED
• A QUIET PLACE
• ZOOM ZOOM ZOOM
• REMEMBER THEN
• RAMA LAMA DING DONG
• BABALU'S WEDDING DAY
• THERE GOES MY LOVE
• THE STORM IS OVER
• GEE
• WILL YOU HOLD MY HAND
• TIME MAKES YOU CHANGE
• LET THE BELLS RING
A MICHAEL ADLER PRODUCTION
"Pantomime"
LP 2004
THE SOUND THAT RATES



Personnel: *Tommy (Head) Hedden* – Lead
Kenny (Shotgun) Williams – 1st Tenor
Bob (Bear) Giquinto – 2nd Tenor
Joe (Jozep) Urbano – Baritone
Jeff Mathieu – Bass

SIDE 1

NEVER LET YOU GO
A QUIET PLACE
BABALU'S WEDDING DAY
THERE GOES MY LOVE
TIME MAKES YOU CHANGE
ZOOM ZOOM ZOOM
LET THE BELLS RING

SIDE 2

RAMA LAMA DING DONG
TRENTON'S MEDALLION
REMEMBER THEN
WHEN WE GET MARRIED
THE STORM IS OVER
GEE
WILL YOU HOLD MY HAND

PANTOMIME
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P. O. Box 2902
Philadelphia, Pa. 19126
(215) WA 7–0253
A Division Of
MICHAEL ADLER ENTERPRISES

SATAN & The ANGELS
"BLUE EYED SOUL-ACAPPELLA"

In the growth of the **ACAPPELLA SOUND**, many groups have come and gone. Some are good, some are poor, some groups break up for a variety of reasons, some groups get to record and head far bigger and better things.

SATAN & The ANGELS are a good group. We at Pantomime Records felt that they had potential and they were good enough to get their own album. They are on their way to bigger and better things.

SATAN & The ANGELS are a close knit group always striving for excellence by persistent practice and a desire to learn new material. They have been together far over three years with only one personnel change. The group is from the Chambersburg area of Trenton, N.J., with the exception of Jeff who is from Washington's Crossing, Pa. Among their many personal appearances are RON DIAMOND'S record hops at WAR MEMORIAL BUILDING, Trenton and EDGELY FIRE HALL, Levittown, Pa. They were also featured at the Going Back To School Dance in September, 1967, sponsored by Trenton's Mayor, CARMEN ARMENTI, President of the Trenton Youth Council.

We hope you enjoy this album by Trenton's finest acappella group. Remember the name **SATAN & The ANGELS,** you will be hearing more of them in the future.

Happy Listening – **Joseph Bradsky & the staff at PANTOMIME RECORDS**

Special Message From The Producer

I would like to give my special thanks to Ron Diamond of WTTM for his help with the success of this album. Ron is the only disc-jockey who consistently airs Acappella records. This liberal format has helped to make Ron Diamond the biggest radio personality in the Delaware Valley Area.

We at Pantomime Records consistently strive to bring you the very finest in recorded music. We do not record our groups in cellars, rest rooms or radio stations, we use full studio facilities, the finest money can buy. We try to avoid imitation groups that sing 'Gloria' & 'My Girl' better than any other group. We try to avoid releasing albums containing "played out" songs that everyone has heard 1,000 times. These factors have helped to make our label the biggest and best label to produce acappella yet.

Acappella is a new sound in the sense that it was first accepted by the record buying public in 1964, although many of the great groups started acappella. Some of these are the "Capris", – "Temptations", – "Earls", – "Shells", – "Paragons", and many, many more. If anyone over 30 likes this album I would like to hear from them and they will receive a personal reply from the producer. So far acappella has only appealed to the so called "Boss" or "Hip" teenager or young adult. Also, if any cute girls buy the album they can also write for a personal reply.

Peace – Michael Adler

Produced by
MICHAEL ADLER

Production Assistance – JOSEPH BRODSKY, ALAN S. CYLINDER
Audio Engineering – TONY SCHMIDT, Impact Sound Studio, Philadelphia
Disc Mastering – WAYNE WILFONG, Frankford Wayne Recording Lab, Philadelphia
Special Assistance – JOHN DiROCCO

The Jackie Lynton Alb.



The Jackie Lynton Album

WWA 012
STEREO



SIDE ONE
1. ROLL ME
2. THE LAST SAY
3. I DON'T NEED YOU
4. PUT IT THERE
5. HOPE
6. JOHN KELLY
7. THOUGHTS

SIDE TWO
1. THERE IS MORE
2. I WISH I COULD GO BACK
3. THE JIG RACE OF THE YEAR
4. LET ME TAKE YOU TO THE MOON
5. THE BIRTHDAY CAKE
6. TODAY*

Produced by: Jackie Lynton and Brian Shepherd
All titles published by: Shawbury Music
All titles written by: Jackie Lynton
except TODAY*–written by R Young and J Lynton

Piano: Paul Raymond
Guitars: Keith Purnell
Drums and Percussion: Jeff Rich
Sax: Robin Foster
Bass Guitar and Ashtray: Mick J Gunn
Backing Voices and Beer Glass:
Bernie Frost and John Martin
Violin and Banjo: Chas Hodges
Harmonica: Robert Young
Recorded at: Morgan Studios and Phonogram
Engineers:
Greg Jackman and Lindsay Kidd at Morgan
Peter Olliff and Roger Wake at Phonogram
TODAY: Piano by Shep, Jackie Lynton on guitar
Special thanks to:
Roger Weddup, transport and ruderies.
Inspiration: Ray, Tony, Albert, Chas, Pete,
Elvis and the boys from Quo and Ritchie
Record scratch on JOHN KELLY

This stereo record can be played on mono reproducers provided either a compatible or stereo cartridge wired for mono is fitted.
Recent equipment may already be fitted with a suitable cartridge.
If in doubt consult your dealer.

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Manufactured and printed in England

The Jackie Lynton Album

ROLL ME

I know how to start your motor
I know how to greese your freme
I know how to speak your neme
I know how to pley your geme.

You know how to spend my deytime
You know how to meke my nite
You know how to fill my sight
You know how to light my light.

All you gotte do bebe
ooh bebe, is rock me
All you gotta do bebe
ooh babe, is rock me
If you can't rock then oh oh
All you gotte do bebe
ooh babe is roll ma.

I know how to make you happy
I know how to meke you sad
I know how to meke you bad
I know how to meke you glad.

We know what is meant by loving
We know what is meant by vow
Wa know and only we know how
We knew then and we know now.

All you gotta do babe
ooh bebe, is rock me
All you gotte do babe
ooh babe, is rock me
If you can't rock then oh oh
All you gotta do babe
ooh babe is roll me.

THE LAST SAY

Since the beginning of time has amerged e strenge rhyme
That belongs to enimal land.
They all remember the day, but they'd rether not say
Because the truth can get right out of hand.
It involved Frankie the Frog, who with Henry the Hog
Somehow got into e fight.
They took on Ben the Bear and Harry the Hare
And it lasted well into the night.
When the sun at lest rose, they were still having goes,
Punching and kicking eway.
Ya see, they wouldn't give in 'caúse someone would win
And then they would have the last say.
By noon the crowd hed grown and it was not generelly known,
But the fight had created attention
From nona other than Grog, the ugly warthog
Who in his paper would give it a mention.
When the time came for dinner, the crowd had got thinner
But the Bear, Frog, Hog and the Hare fought on.
There were cries of stop fighting, ohy he's biting,
I think Harry's bottle's gone. But gone was a word obscenely absurd
When looking back on that now femous dey.
They fought and they fought more then enyone one thought,
Just so ona could have the last say.
Well, back to tha fight friends, end as the day ends
A stroke of bad luck hits the Hog.
It was either Ben Bear, or Harry the Hara struck Henry on the head wiv a log.
This caused some confusion, meybe e transfusion, but no hold on,
He's up, he's airight.
A shout gave him hope his friend, Sten the stote, 4 to I he goes back in the fight.
And beck in he went, more than ever he'll bent
He bobbed end he weaved in and out,
And the first thing he done wes take en elmighty run,
And smeck Benny the Bear on the snout.
Well, Nobby the Gnome said I've got to get home, enyone going my way.
Sem Snail seid wiv a slither, I'd love to go wiv ye
But I must see who hes the lest sey.
It was derk now and soon the man in the moon
Would brighten the ugly effair.
God knows whet he thought es they fought end they fought,
The Frog, Hog, Hare and the Bear.
The Frog's broken leg, Henry's bump on his head, Ben's snout, whet en ugly mess.
And Harry the Here hed e tear in his eer that was at least helf a foot end no less.
Now es you ell know, fights come and go, but not this one end I'll teli you why.
On second thoughts, no why should I let go of a secret of times now gone by,
Down thera in the glade history wes made, end looked on by those who remember
Wiv pride.
You either becked up Ben Bear, or the Frog, or the Hare,
Or the Hog, you wes on somebody's side.
You see whet you musn't forget is the reason end yet
It wes so dømned stupid end deft.
I once told e friend end in the end he just laughed, end he laughed, end he laughed.
They fought over thet, well I'll eat my het, it's the seme old story todey,
When involved in e fight there's no wrong or right,
Nobody hes the last say.

I DON'T NEED YOU

I don't need you, don't need you hanging round my shed
I don't need you, don't need you henging round my bed
I don't need your love babe, I know it's e sheme
I don't need ya, I need your ticket for the game.

I'm a loner end I wenna stey alone
I'm e loner and I wanna be on my own
I don't need your love bebe it's such a sheme
I don't need ye, I need your ticket for the geme.

Oh what a show the world shows todey
Fighting and loving and killing the seme old way.

I don't need ye, I don't need ye round my door
I don't need ya, I don't want you henging round no more
I don't need your love babe, I know it's a sheme
I don't need ya, I need your ticket for the game.

PUT IT THERE

You get up in the morning feeling down in the dumps
But that's the world you're born in so stert smoothing out the bumps.

Now life's a funny business so just do the best you cen
It's not the case of win or lose, when they ask ya how ya ren.
Put it there, put it there.

Under the weather, going over the hill
Deep Purple going one eer, out the other comes Mrs. Mills.

I wonder what comes after this, if anything at ell
You're dying to get up there, hope you're living up a storm.
Put it there, put it there.

Put it there,
You know there is e tree
There is some ground, there is e moon
Waiting for you, for you
There is some fira
There is a jar
There is e wind
Waiting for you, for you.

HOPE

I spreined my foot the other day, just twisted my foot thet wes ell,
When I told me mate he seid, 'I'd give the Doc e call,'
'Broke your leg', I seid, No it's just the foot,
'A twist can be a break' he said, 'I'd give the Doc a look.'
'Off you go end get soma pills',
Well funny enough, then I did feel ill.

He told his mum I'd broken my foot end probably my leg,
About the pains I'd been getting in my head.
I decided not to deny it, hoping the fuss would die down,
My wife then tells my boss I wes ill end could he bring me money round.
'Never hed a dey off, must be bad' he'd said,
'Tommy tells me he's broken both his legs',
I never mentioned it on the 'phone the dey my mother called
'I never knew you were thet ill', she seid, 'You hed everybody fooled'.
I'm not so bad, I told her, not to worry mum,
I'll get round there es soon es I can,
'Don't you bother Son.'

Must be something bad, she told her neighbour, he tried to hush it up
Thet boy's heading for trouble, poor sod, he's never 'ed no luck.
Down on his luck the neighbour smiled, I bet you're worried sick,
He'll be lucky to coma out of this little lot, end if he does it's e permenent stick.
I couldn't believe it, me metes sent notes, my brother called who I hedn't seen for years,
His wife Mary hed broken down in tears.
Broke both legs end blood clot in his head, no wonder he's on his back,
I wes only resting my swollen foot, but they didn't believa thet.
I'd had beck trouble, I wes about 7 end fell off the slide,
I bet this starts it off again, perelised down one side.
The postman hed told his mum, you merk my words,
No matter what the Doctor says, he's strictly for the birds.
He's 'ed it, he's finished, poor old sod.
I wish I'd heve been e louder bloke then I could have mede my point,
It was getting out of my car, I'd caught me foot, just bruised the joint.
Still, no matter, they'd made up their minds,
With two broken legs end e clot in your head, and peralised down one side,
I thought, Well if I heven't got long to go I'll enjoy myself from now on,
When I get back to normel my problems will be gone.
If I can overcome the state they say I'm in,
When I get beck to normal life, what else can I do but win —
Unless I get knocked over by e bus.

JOHN KELLY

I once knew e boy nemed John Kelly,
A lotta funny things got down in his belly.

SCRRRRAAAAATCH

Skelington John well I wonder where you are
Skelington John now have you gone too far
REPEAT

As the years went by they improved his mind
Not meny folks movin on his line
If his day 'aint due then I'll eat my hat
Because he pleys at this and he works at that.
Once John Kelly had a spotlight.

THOUGHTS

(Thoughts)

THERE IS MORE

Do you believe what they sey about love and war
Do you believe whet they say about breaking laws
Do you believe what they say about being happy and poor
Well, there is more.

Walking to work twenty miles in 1931
It's just the same today only today we run
Do you balleve what they say about life being a bore
Well, there is more.

There is more to loving dogs than going to the zoo
There is more to loving England than red, white and blue*
There is more to being hip than wearing long hair
They even tell me there is more silken underwaar
Thera is more to being free then a cake end e file
There is more to being nervous than walking down the eisle
There is more to S.E.X. than making love
They even tell me there is more coming from above

Do you believe whet they say about moon and June
Do you believe what they say about meking room
Do you believe what they say about another door
Well, there is more

(*Second time sung.)

There is more to loving the U.S.A. than red, white and blue

OH, I WISH I COULD GO BACK

Prepare yourself for a sed song, a sad mood is what I'm in
Prepere yourself for a bad song, e bad dude is what I've been
If there was a lonely train I'd catch it
If the dey wes black I'd rise at dawn
If we pleyed hide end seek you'd never find me
I wish I'd steyed where it was warm.

Prepare yourself for e slow song, e slow mood is what I'm in
Prepere yourself for e no go song, a no going place is where I've been
When time wes on my side I never made it
When I did my best I got turned down
When I pleyed the fool no one even smiled
When red letter dey came, mine was brown.

Oh, I wish I could go back end start my life egein
Oh, I wish I could go back, go back from where I came
I'd learn to walk before I ren, look before I leap
I'd turn myself inside out, upsida down end teke a peep.
Tha greatest misteke a men can meke is not to slip and fell
The greatest misteke is not to try et all.

Prepere yourself for e long song, e long mood is what I'm in
Prepare yourself for a song song singing
For your supper keeps you thin
If man could fly my wings would be broken
If I laughed too long I'd shed a taar
The best things in life, have cost all I've had
But then maybe it's not my yeer.

Solo — Two verses — Guiter, Plano

Prepere yourself for a long song, a long mood is what I'm in
Prepare yourself for a song song singing
For your supper keeps you thin

cont/

If man could fly my wings would be broken
If I laughed too long I'd shed a tear
The best things in life, have cost all I've had
But then maybe it's not my year.

Oh, I wish I could go back and start my life again
Oh, I wish I could go back, go back from where I came
I'd learn to walk before I ran, look before I leap
I'd turn myself inside out, upside down and take a peep.
The greatest mistake a man can make is not to slip and fall
The greatest mistake is not to try at all.

THE JIG RACE OF THE YEAR

Eric the Pig could perform a fast jig,
So he entered for the jig race of the year.
Now Eric was good and he knew that he could
Win or come very near.
On the day of the race, he'd lost none of his pace,
But his face showed the first signs of strain.
You see, Derick the deer won year after year
Yes jigging was Derick's game.
When they lined up there was Tommy the Duck
A Woodpecker who had no chance at all,
A Pullit named Sid, now he could dance a jig,
Trouble was he was liable to fall.
Braithwait the Bager, wot an old cadger,
Billy Worm, Tom Turkey, Jim Ferret,
But all eyes were on a Pig who could perform a fast jig
And he'd come to challenge Big Derick.
Right, now you know what to do, shrilled Kim Cockatoo
And I don't want no messing about,
Try any trix and you'll be in a fix,
There's not much that I can't find out.
Ronnie the Rat squeaked Thank heaven for that
But how do you expect to keep check?
Kim said, Look up in the steeple, and there he was Bertie Beetle,
I'll watch 'em don't you fret.
What wiv Snuffy the Hound wiv his nose to the ground
And Gary Goldfish down in the lake,
No, it would be a good race this year, a good race and no mistake.
Now when I spread my wings signalled colorful Kim,
Get ready and listen for Joe.
Joe was a Canary, a little bit lary, but well ya know.
Joe let out a chirp and up flew the dirt and off they went like a shot,
There was plenty of jigging and some ligging,
Bill Worm got bimself tied in a knot.
Still the race was on and it wouldn't be long
Before they'd be coming round Anteater Bump.
Bertie spotted some dust and thought Well this must
Be the leaders well out in front.
Snuffy the Hound put his nose to the ground,
Sniff, sniff, it's Tom Turkey wiv an 'op, skip and a jump.
Sure enough it was Tom, he was flying along
While the others were no where to be seen.
What had happened to Eric and the champion Derick,
Alec the Owl hooted See what I mean?
Alec had took on all bets that Tom would be the next,
Mind you, the Owl had seen Tom Turkey in training.
He could gig it alright and put up a good fight,
As long as it didn't start raining.
At the half way stage Derick was in a rage,
Mind you he was jigging O.K.,
What was more to the point was that he was in joint 3rd
What would they all say?
But although he was wild he still had the style
And his gig was a sight to behold.
Even Eric the Pig who could perform a fast jig
Was completely and utterly sold.
Would this!! be the year, to end the reign of the deer,
Would!! the winning streak end.
But as they quickened the pace, Derick moved up a place
And was second round the long Snakepit Bend.
Still leading was Tom, but something was wrong,
He'd sort of jigged himself into a trot.
Poor old soul mumbled old Molly Mole,
I'm afraid he's given all he's got.
And of course back he came as it started to rain,
And old Alec wasn't feeling so wise.
No, Tom had had a go, but he wouldn't be in for a prize.
It was a repeat of last year, Derick the Deer
Followed closely by Tommy the Duck.
But who was this? Eric or Jimmy the Ferret,
Who's in front Bert, wake up!
Em, it looks like Tommy. Ooh! lovely thought Ronnie,
I'll have plenty of cheese tonight.
Then I think it's Derick followed closely by Eric,
But the others are way out of sight.
Now this was exciting and caused some nail biting,
The money was fiying about.
That little rat Ronnie had got 6 to 1 Tommy
Hoping he'd pull something out.
But he was flat out now and it was no good anyhow
Because Derick was making his play.
Up he came wiv a magnificent run, jlgglng and jigging away.
Mooooo! He's found himself now, mooed Phyllis the cow,
Chewing on an old lump of grass.
Tommy the Duck thought he'd got it sewn up,
But Derick's the one wiv the class.
It was Eric in second but nobody reckoned
He'd win it – no he'd left It too late.
Even Alec the Owl knew the result now,
It would be Derick first thro' the tape.
Just a trot thro' the farm down by the old barn,
The Deer was well into his stride,
And by this time the ferret had caught up wiv old Eric
And gone – passed him just on his inside.
Eric watched him go by and shook his head wiv a sigh,
There's more to a jig than I thought.
I was sure I could do it, cause I know why I blew it,
I got myself all overwrought.
When the tape came in sight,
The Deer knew he had it alright,
He was cocky (it's easy for some),
But he slipped up on the grass as Jim Ferret went past,
You should never shout out till you've won.

LET ME TAKE YOU TO THE MOON

Let me take you to the moon
On the back of my bike
Then if you like we can drop into the sun.

Let me take you to the stars
In one of my cars
Then if you like we can go on the run.

Let me take you to the land
Where happiness grows
Then God only knows
Maybe we can pick some.

Let me take you round the world
On the top of my head
Then as I said
Maybe we can love some.

Do you know what I mean
Do you live in a dream
Do you know.

Once upon a long lonely time
You was yours and I was mine
In another place, on another moving time
Things we might have said and done
On a moonlight night or in the noonday sun
Getting all excited 'cos we knew we'd just begun
We are like one
And you made two – what could I do.

THE BIRTHDAY CAKE

Jumble Bumble loved to grumble, loved to cause a stink.
If he could start an argument, he'd be in the Pink.
He'd moan and groan and carry on, always something wrong,
You'd say, Good morning Mister Bumble,
He'd say, It won't be good for long.
I wish I'd stayed in bed today, I've 'ad enough of this,
And off he'd go shouting and cursing and shaking his little fist.
He hated children, hated dogs, hated everyone,
No one ever saw him laugh and he never had no fun.
He even wrote a little rhyme and tattoo'd it on his chest,
It said, Whoever you are reading this, I hate you wiv all the rest.
Cause he had no mates and girls kept clear, he never had one friend
Until the house next door was sold and in moved Jolly Ben.
Now Jolly was an 'appy chap, always a laugh and joke,
Cause Bumble soon had him well weighed up, 'Em I don't like the bloke.
His silly face, the way he walks, I don't want to know.
But Jolly Ben made up his mind to make friends he'd 'ave a go,
First thing he done was invite old Jum down the pub for drinks.
No, I never go in the Laughing Duck, the landlord there he stinks,
Well, let's go somewhere else, said Jolly, I'm not fussy mate,
What about the Egg and Spoon, I'll meet you there at eight.
Jumble Bumble never showed which surprised no one,
Jolly would have to try harder than that to make friends with old Jum.
Then he thought of a great idea, I'll make him a birthday cake
And get the village to take it round.
Bill Baker said, That's greet, I'll get some flower and sugar and spice,
Eggs from Farmer Ben, plums and currants and lots of ice.
Ooh!! and then we'll put some words in pink and blue
All written on the top.
They all agreed on one thing, 'tho someone was in for a shock.
When the cake was finally mede it wes a smashing sight,
It hed taken three weeks of sweat and toil,
But it was certainly worth it alright.
It stood on its stand and it looked so grand,
Sort of sparkling, end it smelt so good.
When Jumble Bumble saw his cake he'd have to own up and he would.
But when they took it round to 'im on the following afternoon
Singing Happy Birthdey, Mister Jumbie, he sung e different tune.
Git out of it, go on sling your hook, you cen't creep round me,
You're eil e load of horrible rats, why don't you let me be.
You come round here with your dopey songs end a stupid looking cake,
Git out!! Go on!! Leave me alone, leave me for goodness sake.
Then all of a sudden the shouting stopped and they watched as Jumble fell,
And as he stumbled he made a grab for the cake and he gasped oh!! oh!! Hell.
All these years I've lived on hate and never even tried to be nice,
But I'd like to now . . . and then he closed his eyes.
They gathered round his peaceful frame,
No, there wasn't much sign of grief.
There were no tears shed or hanging of head,
Just a feeling of disbelief.
A change of heart right at the death
No! not old Jum, he was a rotter no doubt of that,
He was as mean as they come.
Be that as it may, it's your dying words that live on, so perhaps they left it too late,
He might have hated the whole world, but he would have loved that cake.

TODAY

I ve grown now to an age
where years are unimportant
and time is measured only by
the space between the words
I'd like to share with you.

All songs published by Shawbury Music
All songs written by Jackie Lynton
except TODAY written by R Young and J Lynton

WWA RECORDS

The Jackie Lynton Album



KEY
1. The girl who Jackie would love to get on the back of his bike so that he could take her to the moon. 2. Jackie 3. Molly Bean 4. A pieno player 5. Jumble Bumble 6. Eric the Pig

Design produced by Cream

"DEEP SEA DIVER"



"NAPPY BROWN"

MELTONE RECORDS

1502

"NAPPY BROWN"

"Deep Sea Diver"

SIDE ONE

1. Mary Lue
2. Things Have Changed
3. Bye-Bye Baby
4. Don't Hurt No More

SIDE TWO

1. Deep Sea Diver
2. Baby It's All Over
3. You Must Be Crazy
4. Wella - Wella Baby Le

Executive Producer: Melvin Couch
Producer: Haran Griffin
Background Vocals: Kim Brown & Karen

Musicians:

Lead Guitar: Charlie Brown
Bass Guitar: Darryl Henley
Drums: St. Anthony & Jimmy Jackson
Keyboards: Haran Griffin
Horns:
Alto & Baritone Sax: Joseph Jennings
Tenor Sax: Roderick A. Smith
Trumpet: Wayne King & Adrian Cox
Horn Arrangement By: Roderick A. Smith

Engineer: Roger Wright
Recorded At: Sound Lab Studio of Atlanta, Georgia
Mixed & Remixed By: Haran Griffin

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MELTONE RECORDS
1502

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STEREO

ARABESQUE RECORDINGS 8018

Vaughan Williams On Wenlock Edge • Warlock The Curlew

Ian Partridge, tenor

The Music Group of London



ARABLESQUE RECORDINGS
8018

SIDE 1 *Ralph Vaughan Williams (1872-1958)*

ON WENLOCK EDGE

(from 'A Shropshire Lad'—A.E. Housman)

Band 1: On Wenlock Edge	3:45
Band 2: From far, from eve and morning	1:59
Band 3: Is my team ploughing?	3:42
Band 4: Oh, when I was in love with you	0:38
Band 5: Bredon Hill	7:21
Band 6: Clun	3:27

The Music Group of London

(Hugh Bean, Frances Mason—violins, Christopher Wellington—viola, Eileen Croxford—cello; David Parkhouse—piano)

SIDE 2 *Peter Warlock (1894-1930)*

THE CURLEW

(words by W. B. Yeats) 22:18

Ian Partridge, tenor
The Music Group of London

(David Butt—flute, Janet Craxton—English horn; Hugh Bean, Frances Mason—violins; Christopher Wellington—viola; Eileen Croxford—cello)

Superficially there is some connection between these masterpieces of English song, but in the end their only similitude is that they are by English composers writing in the same general era. For no two composers could have been less alike than the puritanical Ralph Vaughan Williams and the free-thinking Philip Heseltine, who is known to us as Peter Warlock.

Both men chose to set poems by then living poets of great renown, and neither William Butler Yeats nor A. E. Housman liked the results. Poets in general think poorly of composers, but as history shows this is nothing to what composers think of poets. Both composers utilized a string quartet as a backing for their singers, and there the resemblance ends.

Vaughan Williams composed his song cycle in the years 1906-1909, and with some truth it might well be called his first major work. At the least it is the first of his works that shows clearly the direction that he was to take throughout his over eighty years of life. Vaughan Williams was in the process of writing the composition during the time he was studying with Ravel and others in France. From his point of view it had not been an edifying or instructive experience. He referred to it as '... a bad attack of French fever ...', and expressed himself quite pungently to Ravel—who was three years his junior but infinitely better known—in no uncertain words after the Frenchman had asked him to do a study of a formal piece 'Young man, if you think that I have torn up my roots in England to come to France and study Minuets, you are greatly mistaken.' With that he stomped back to England.

Vaughan Williams was ever an acerbic person of great forthrightness, and his remark concerning his own *F minor Symphony* will ring down the corridors of musical history— Well, if that's modern music I don't like it. This independence of spirit is exemplified in *On Wenlock Edge* by the fact that he did not set the lines,

The goal stands up, the keeper
Stands up to keep the goal

simply because he did not like them. The English folk song idiom is deeply ingrained in all of Vaughan Williams music, of course, but here it is part of the warp and woof of a fabric most closely woven.

Born Philip Heseltine, Peter Warlock—who wrote music under this name because he wrote musical criticism under his own—was one of a strange group of English composers of his time. It included Lambert, Berners, van Dieren—all odd men indeed, and all quite important to the development of English music. Warlock may lay claim to having been the strangest of the lot. He was a dabbler in black magic, a confirmed alcoholic, and was on drugs as a chaser. He also happened to be a minor genius.

The Curlew is his acknowledged masterpiece from a small list of works of jewel-like perfection. Warlock had the devil's own time persuading the Yeats family to allow him to publish the setting of the poems. At first it was refused outright, but when the prestigious Carnegie Foundation referred to the work in glowing terms, Yeats, rather sourly, gave in.

Written in 1921, *The Curlew* catches with perfection the strangely agitated and absorbing thoughts of the Irish writer. The English horn, with its plangent tonal quality, is a perfect foil for the voice, string quartet and flute. It is notable that often the 'Voice' of the piece is given more to the instrumentalists than to the singer. Unlike the Vaughan Williams, where each poem is treated separately, Warlock treats the Yeats text as a connected entity.

WARD BOTSFORD

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THE CURLEW—
℗ 1974 EMI Records Ltd

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Fait aux Etats-Unis

ON WENLOCK EDGE

-1-

On Wenlock Edge the wood's in trouble;
His forest fleece the Wrekin heaves;
The gale, it plies the saplings double
And thick on Severn snow the leaves.

'Twould blow like this through holt and hanger
When Uricon the city stood:
'Tis the old wind in the old anger,
But then it threshed another wood.

Then, 'twas before my time, the Roman
At yonder heaving hill would stare:
The blood that warms an English yeoman,
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,
Through him the gale of life blew high;
The tree of man was never quiet:
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double,
It blows so hard, 'twill soon be gone:
To-day the Roman and his trouble
Are ashes under Uricon.

-2-

From far, from eve and morning
And yon twelve-winded sky,
The stuff of life to knit me
Blew hither: here am I.

Now—for a breath I tarry
Nor yet disperse apart—
Take my hand quick and tell me,
What have you in your heart.

Speak now, and I will answer;
How shall I help you, say;
Ere to the wind's twelve quarters
I take my endless way.

-3-

Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?

Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.

Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented
Be still, my lad, and sleep.

Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?

Yes, lad; yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

-4-

Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well did I behave.

And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

-5-

In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky.

The bells would ring to call her
In valleys miles away:
'Come all to church, good people;
Good people, come and pray.'
But here my love would stay.

And I would turn and answer
Among the springing thyme,
'Oh, peal upon our wedding,
And we will hear the chime,
And come to church in time.

But when the snows at Christmas
On Bredon top were strown,
My love rose up so early
And stole out unbeknown
And went to church alone.

They tolled the one bell only,
Groom there was none to see,
The mourners followed after,
And so to church went she,
And would not wait for me.

The bells they sound on Bredon,
And still the steeples hum.
'Come all to church, good people,
Oh, noisy bells, be dumb.
I hear you, I will come, I will come.'

-6-

In valleys of springs of rivers,
By Ony and Teme and Clun,
The country for easy livers,
The quietest under the sun,

We still had sorrows to lighten,
One could not be always glad,
And lads knew trouble at Knighton
When I was a Knighton lad.

By bridges that Thames runs under
In London, the town built ill,
'Tis sure small matter for wonder
If sorrow is with one still.

And if as a lad grows older
The troubles he bears are more,
He carries his griefs on a shoulder
That handselled them long before.

Where shall one halt to deliver
This luggage I'd fief set down?
Not Thames, not Teme is the river,
Nor London nor Knighton the town:

'Tis a long way further than Knighton,
A quieter place than Clun,
Where doomsday may thunder and lighten
And little 'twill matter to one.

THE CURLEW

-1-

O, curlew, cry no more in the air,
Or only to the waters in the West;
Because your crying brings to my mind
Passion-dimmed eyes and long heavy hair
That was shaken out over my breast:
There is enough evil in the crying of wind.

-2-

Pale brows, still hands and dim hair,
I had a beautiful friend
And dreamed that the old despair
Would end in love in the end:
She looked in my heart one day
And saw your image was there;
She has gone weeping away.

-3-

I cried when the moon was murmuring to the birds
'Let peewit call and curlew cry where they will,
I long for your merry and tender and pitiful words,
For the roads are unending, and there is no place to my mind.
The honey-pale moon lay low on the sleepy hill
And I fell asleep upon the lonely Echtge of streams,
No boughs have withered because of the wintry wind,
The boughs have withered because I have told them my dreams.

I know of the leafy paths the witches take,
Who come with their crowns of pearl and their spindles of wool
And their secret smile, out of the depths of the lake:
I know where a dim moon drifts, where the Danaan kind
Wind and unwind their dances when the light grows cool
On the island lawns, their feet where the pale foam gleams
No boughs have withered because of the wintry wind:
The boughs have withered because I have told them my dreams

I know of the sleepy country, where swans fly round
Coupled with golden chains, and sing as they fly.
A king and a queen are wandering there, and the sound
Has made them so happy and hopeless, so deaf and so blind
With wisdom, they wander till all the years have gone by:
I know, and the curlew and peewit on Echtge of streams
No boughs have withered because of the wintry wind
The boughs have withered because I have told them my dreams.

-4-

I wander by the edge
Of this desolate lake
Where wind cries in the sedge
Until the axle break.
That keeps the stars in their round,
And hands hurl in the deep
The banners of East and West,
And the girdle of light is unbound,
Your breast will not lie by the breast of your beloved in sleep

LITTLE RICHARD

PRECIOUS LORD



SIDE ONE

1. Milky White Way.
2. Does Jesus Care.
3. Coming Home.
4. I Know the Lord.
5. I Just Come From the Fountain.
6. Everytime I Feel the Spirit.

SIDE TWO

1. God is Real.
2. Troubles of the World.
3. Certainly Lord.
4. I'm Trampin'.
5. Tell God My Troubles.
6. Precious Lord.

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Lesser Known Neutrinos

New Language



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On this recording Lesser Known Neutrinos was

Eleanor Buffam: Electric Viola and Voice
Tony Cesa: Bass, ARP Odyssey, Sequential Circuits Pro One Synths. Voice
Monica Pasquinelli: Drums
Paul Walker: Guitar, Yamaha AN1X and Korg M3R Synths

Lesser Known Neutrinos is now:

Eleanor Buffam: Electric Viola and Voice
Tony Cesa: ARP Odyssey, Sequential Circuits Pro One Synths, Voice, Guitar
Monica Pasquinelli: Drums
Paul Walker: Guitar, Yamaha AN1X and Korg M3R Synths
Joe Lolito: Bass

LKN-001

1. Legacy

Long before our time began
Skittered legs across the sand
Beneath a warm and shallow sea
Our progeny
Another hundred million years
Massive ferns and giant trees
Forest swamps that would become Petroleum
(and it goes on and on and on and...)
Now we've spread across the land
Nowhere untouched by the human hand
Across the sky we see the signs
Our world dies
The ocean teams with plastic waste
Currents gather into place
Toxic nets to clog the sea
Our legacy

2. New Language

Words are reflections
Messengers from somewhere within
Speak and I receive you
You trigger pictures somewhere within
Inside is outside
We paint our streets in trash & blood
Outside is inside
Acting out from pains unknown
Chorus:
Create!
I need another word for death and despair
Crack!
What is our vision for the future days ahead?

3. Warm December Day

On a warm December day
Icy waters flow into the ocean
Temperatures drop before they rise
In a tropical paradise
In a dry river bed
Barren tundras give their final warning
Shallow oceans made of stone
Declaration of a new day dawning
Living in a paradise where no-one dies
Our hero's end the experts tell no lies
But they can't control the floods
And we won't turn down the heat
Gnawing at the surface where infection lies
Irritating tender open wounds
And we need and want more and more
But how long will we last?
There's no turning back.

4. Phantom Cargo

Up there in the skies above
Returning savior "Messiah John Frum"
Ancestral promises – radios and cars
Steamships and cargo and pretty things that shine
Colored gowns and TV's and Liberation Bombers
Barges of gold coins and troop carriers
Secrets of the new worlds
Rice, shoes and rifles
Generations waiting for the promise of the word
Drudgery abolished, no more white man's whip
The dead and the living reunited
Colonized and pacified by jealous gods and guns
Salvation, resurrection, immortality.
But G! John Frum "King of America"
Is holding back the secret of cargo
Working long and hard for the Lutheran promise
God's great kingdom will surely come to you
But the prophets of cargo have learned their lesson
Return to the old ways –
Follow the ancestors!

5. Psycho Studies

Woke this morning anxious
With numbness in my head
Couldn't stand the cheering light
Wished it rain instead
Voices on the TV
Confirm that something's wrong
Anger hatred murder torture
Bills and rent to pay
And I say:
I can't stand it!
I never said I wanted you inside
What are you trying to do to me?
It's so hard for you to
Live in this world – why?
Here we are just human
Acknowledging the pain
Reptilian backbrain is never wrong
Not normal nor insane
But pills and psycho studies
Confirm that I am sick
When all I did was break down
From the pain that we inflict

6. Hell's Reflection

For countless odd millennia
The prophets warn of our world's demise
Elders of antiquity still waiting
For the winters snow to melt
Waiting, waiting, new beginnings
Good & evil, light & darkness
Nature is a multi-faced beast
No distinction, separation
Evolution, revolution
Turning gears reveal another face
Left and right dualities
The factions war against each other
Until there's nothing left but body counts
Meanwhile our existence is a minor blip
Upon the screen of time
When we think the end is near
We find another way to carry on
Adaptation and invention
Fear the hell we prophesize
The one we seem to choose
To co-create
You're the mirror: hell's reflection

7. Stasis

Tired of stasis forever
You never knew what this was
Made of because
The price of change is changing
I want to look forward forever
The past is soon receding into chaos
I want to go forward forever
Never tell me never
Never again never again

Sitting in a state of stasis
Legs don't move, muscles atrophy
Eyes don't blink, tongue won't speak
My face does not reflect
My body has no language
I'm living in shadows
I'm rigid with fear
I'm living, I'm dying – inside and out
I'm lost, I'm stuck, I'm frozen in time
The past won't let me go
I do not move

8. Inheritor

Our story unolds...
We've been here before
Born from crash-landed pioneers
Inheritors of a strange legacy
Planetary crusades of a million years
Horus stares to the stars
Painted red for the god of war
History – fairytales for the lambs
Micro-codes hidden within the stone walls
Who are they?
Legends and myths before recorded time?
Who are we?
Children who stare out into the stars.
We are the inheritors.


ARISTA
AL4072
LARRY YOUNG'S FUEL
SPACEBALL

AL 6372

SIDE ONE
MOONWALK
STARTRIPPER
STICKY WICKET

SIDE TWO
FLYTIME
SPACEBALL
MESSAGE FROM MARS
I'M AWARE OF YOU

Produced by TERRY PHILIPS.
Assistant Producer: Brian MacDonald
Recording and Mixing engineers:
Les Paul Jr. and Brian MacDonald

Musicians:
LARRY YOUNG JR.:
Keyboards—CDX-0652 Portable
Moog Organ,
Mini-Moog Synthesizer,
FRM-S81O Freeman String
Symphonizer,
Hammond B-3 Organ, Fender Rhodes
Electric Piano, Acoustic Piano
JULIUS BROCKINGTON:
Clavinet (Hohner), Acoustic Piano,
Mini-Moog
JIM ALLINGTON:
Drums (Ludwig drums,
Zildgian cymbals), Percussion
RAY GOMEZ:
Guitar
DANNY TOAN:
Guitar
AL LOCKETT:
Tenor and Soprano Sax (Selmer),
Flute (Armstrong), Vocals.
DAVE EUBANKS:
Bass (Rickenbacker)
BARRETT YOUNG, FAROUK,
ABDQUL HAKIM,
CLIFFORD BROWN:
Percussion
PAULA WEST:
Vocals
LARRY CORYELL:
"Special Guest Star"

Cover Art & Photography:
Benno Friedman
Design & Art Direction:
Bob Heimall

Arrangements on "Moonwalk,"
"Message From Mars," "Spaceball"
and "I'm Aware Of You"
by Larry Young,
written by Larry Young.
Arrangements on "Startripper,"
"Sticky Wicket," "Flytime"
by Julius Brockington,
written by Terry Philips
and Julius Brockington.
Recorded at
Dick Charles Studio, New York.
SPECIAL THANKS to Clive Davis for #2,
to Hank Talbert and
Steve Backer for the wine,
to Coryell, Vince and Tom,
to Debbie for her support,
and to the helpful Arista staff.



ARISTA

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THE CREW-CUTS

have a ball

Down By The Old Mill Stream
Kentucky Babe
Show Me The Way To Go Home
When You Were Sweet Sixteen
Cruising Down The River
When The Saints Go Marching In



plus BOWLING TIPS BY TOP STARS

SPECIALLY PRESSED by
RCA
CUSTOM RECORDS

A LONG PLAYING HIGH FIDELITY RECORDING



THE CREW-CUTS HAVE A BALL WHILE TOP BOWLING STARS



GIVE YOU TIPS ON HOW TO IMPROVE YOUR BOWLING

To our knowledge there has never been a recording as unique or as unusual as this one. For the novice or professional bowler . . . for the person who enjoys light, entertaining music in the "party" style, both groups will find something especially theirs in this recording.

The Crew-Cuts offer that rare and priceless quality of simplicity with wholesome presentation. This has been to a large degree responsible for their great and still growing popularity. They have won gold records for SH-BOOM, EARTH ANGEL, I SPOKE TOO SOON and KO KO MO. These boys have toured Europe and played the famous London Paladium.

The Crew-Cuts share a common attachment to music, singing, and, of course, bowling. Other than that their interests are diverse. Rudi Maugeri, baritone and vocal arranger for the group, is a song writer. Pat Barrett, tenor of the group and choreographer enjoys sports. Second tenor, Johnnie Perkins, calls flying his hobby. Ray Perkins, brother of Johnnie, is the bass of the group. He is a sportscar enthusiast.

The selections on this record are from the Crew-Cuts' all-time favorites. The inimitable styling of the Crew-Cuts has given these songs a new brightness. The songs should recall pleasant memories to those who were a part of the years in which the songs were made famous. The newer generation will find the same magic that originally made these songs so popular.

The reverse side of this record gives the new as well as the seasoned bowler an opportunity to review the fundamentals of the game and to correct the most common mistakes bowlers make. It's a concise and orderly presentation that every member of the family can use as a guide to better bowling. Two top bowling stars, Charlotte "Rusty" Grubic and John "Junior" Powell, provide the instruction. Both are members of the EBONITE Advisory Staff.

With this record you have received a copy of Ebonite's new "Better Bowling" book. It will clarify many of the points made by the bowling stars.

So, have a ball . . . Sing along with the Crew-Cuts and learn to bowl better with the help of Charlotte "Rusty" Grubic and John "Junior" Powell.

JOHN "JUNIOR" POWELL

Junior Powell made his bowling debut in the pits as a pinboy. It's been more than twenty years since the Toledo, Ohio native first hooked his ball into the pocket for a strike. Today he is considered Toledo's foremost league and tournament competitor with his skill and mastery of the game improving with the years. A good percentage of the star bowlers he has competed against are unanimous in their praise of his ability and share a healthy respect for this indomitable craftsman.

This personable bowler has enjoyed many fine seasons with perhaps the 1958-59 season his most notable. In the ABC Masters Tournament finals at St. Louis he set an all time high average mark with a 219.13. Thirty-four times in 1959 Junior shot 700 plus series and topped these with an 805 and an even 800. His 1959 league averages were 206-208-224-231. He set an all-time record in the Central States tournament at Cleveland with an all-events total of 2200. The annual K of C tournament in Columbus, Ohio saw him shoot a 2113 in the all-events.

Junior Powell is one of the top money winners in the country with his take in the Peterson Classic during the past season worth $10,000.

On the home front Junior is married and the proud father of three children . . . two girls and a boy. He is a partner in a bowling supply firm and part owner of a 36-lane bowling establishment.

Still in his thirties, Junior Powell is a master of his trade. Through years of bowling, holding bowling clinics and furnishing individual instruction, he is indeed well qualified to bring the fun-filled world of bowling into the realm of accomplishment for everyone.

CHARLOTTE "RUSTY" GRUBIC

Charlotte Grubic, former World's Invitational Match Game Champion, gets her nickname "Rusty" from the trace of red in her chestnut-brown hair. She did not start bowling until she was 18 years old. Since then the 34-year-old Pennsylvanian has steadily climbed the ladder of success and inscribed her name on bowling's scroll of stars. Much of Rusty's famed color and charm is rooted in her dedication to the perfection of her own game and her exceptional ability as a bowling instructor.

Rusty first gained national recognition in 1956 when she bowled a 714 series to become a member of the select 700 club. The following year she entered the All-Star tournament and in the qualifying rounds enchanted bowling writers and competing bowlers with her superb play. She finished second, and, plagued by a sore thumb, closed out the tournament in 15th position.

Because of her record, she came to the attention of the Screening Committee of the World's Invitational. This select tournament is the World Series of bowling and entrance is by invitation only. Only the top performers in the country are invited. Rusty was extended an invitation to compete in the 1959 tournament. So were stars like Marion Ladewig, Elvira Toeffer, Merle Mathews, with six of the invited women bowlers holding sanctioned 300 games. It was certainly formidable competition. Rusty performed in true championship style and ran off with the title. In winning the all-important World's Invitational tournament, she added another laurel by rolling a 227 which was high game for the meet. Her high single game is 267.

Rusty Grubic's home is Steelton, Pennsylvania. She is married and the mother of a 12-year-old daughter, Vickie. Among the honors Rusty cherishes is the one when the entire city of Steelton paid homage to their famous daughter by setting aside a Charlotte "Rusty" Grubic day.

Additional selections by the Crew Cuts are currently available on the RCA Victor LP albums LPM & LSP 2067 YOU MUST HAVE BEEN A BEAUTIFUL BABY and LPM & LSP 1933 CREW CUTS SURPRISE PACKAGE.

A LONG-PLAYING HIGH FIDELITY RECORDING

MONO—CL 2157

OF LOVE, OF WAR, OF MANY THINGS

THE LAST GREAT TROUBADOUR

SERAFFYN

COLUMBIA

Will Ye No Come Back Again?

LITTLE TINY BOY



EARLY ONE MORNING

THE ROAD TO THE ISLES

THE BONNIE EARL O'MOWRAY



THE COWBOY'S LAMENT

The Song of Wandering Aengus

THE WAR-SONG OF DINAS FAWR

COCK ROBIN

THE OWL AND THE PUSSYCAT

COLUMBIA RECORDS RADIO STATION SERVICE ■ NOT FOR RESALE

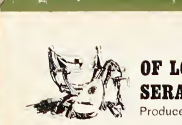
CL 2157

SIDE 1

THE WAR SONG OF DINAS FAWR (Men of Harleach) — Adato Music Corp. (BMI)	2:08
WILL YE NO COME BACK AGAIN? — Adato Music Corp. (BMI)	2:26
THE BONNIE EARL O'MOWRAY — Adato Music Corp. (BMI)	2:46
THE SONG OF WANDERING AENGUS — Adato Music Corp. (BMI)	1:58
TRY TO REMEMBER — Chappell & Co., Inc. (ASCAP)	3:20
EARLY ONE MORNING — Adato Music Corp. (BMI)	1:33
	14:38

SIDE 2

THE ROAD TO THE ISLES — Boosey & Hawkes, Inc. (ASCAP)	2:05
LITTLE TINY BOY — Adato Music Corp. (BMI)	2:26
THE COWBOY'S LAMENT — Adato Music Corp. (BMI)	3:05
THE OWL AND THE PUSSYCAT — Adato Music Corp. (BMI) and Robert F. Birch (ASCAP)	2:42
COCK ROBIN — Adato Music Corp. (BMI)	2:43
	13:27



OF LOVE, OF WAR, OF MANY THINGS
SERAFFYN/The Last Great Troubadour

Produced by Bobby Scott



Stereo—CS 8957
Monaural—CL 2157

COLUMBIA

Dear Listener,

If I have already met you somewhere in my wanderings, I hope the sounds on this record will revive memories. They do for me. Memories of some wonderful evening we spent together. For those I haven't met yet, I hope these sounds may give you an idea of the fun we've been having.

On the road, of course. I don't usually have Carolyn with me, or the other musicians you hear on the record. But then I usually have some moonlight (remember?) or wind, or a crackling fire and an open road somewhere near.

People often ask about the "authenticity" of the songs. These are songs and poems with which I have earned authentic bread in authentic inns, homes, castles and pubs. If your enjoyment is as authentic as mine, we'll have accomplished all I set out to do.

May the road rise up with you!
Yr obedient servant,

Seraffyn

Side 1 Band 1 **THE WAR SONG OF DINAS FAWR (Men of Harlech)*** (Timings appear after each title: time of this band 2:08)

(The background song in Welsh is "Men of Harlech," the Welsh people's battle song since the 15th century, and still going strong.)

The mountain sheep are sweeter,
But the valley sheep are fitter;
We therefore deemed it meeter
To carry off the latter.

We made an expedition
We met a host and quelled it,
We forced a strong position,
And killed the men who held it

On Dyfed's richest valley
Where herds of kine were browsing
We made a mighty sally
To furnish our carousing

Fierce warriors rushed to meet us,
We met them, and o'erthrew them
They struggled hard to beat us
But we conquered them and slew them

As we drove our plunder at leisure,
The king marched forth to catch us
His rage surpassed all measure,
But his people could not match us

He fled to his hall-pillars,
And ere our forces we led off,
Some sacked the house and cellars,
While others cut his head off

We brought away from battle,
(And much their land bemoaned them)
Two thousand head of cattle
And the head of him who owned them

Ednyfed, king of Dyfed,
His hand was home before us,
His wine and he sits supplied our feasts,
And his overthrow, our chorus

Side 1 Band 2 **WILL YE NO COME BACK AGAIN?*** (2:26)

Bonnie Charlie's now awa
Safely o'er the stormy main
Many a heart will break in twa
If ye no come back again

CHORUS
Will ye no come back again?
Will ye no come back again?
Better loved ye canna be,
Will ye no come back again?

They trusted in your Highland men
They trusted you, dear Charlie,
They kent you lurking in the glen,
Death and exile braving

Many a gallant sought fought,
Many a gallant died did fa'
Death itself was dearly bought,
All for Scotland's king and law

Side 1 Band 3 **THE BONNIE EARL O'MOWRAY*** (2:45)

(Huntly murdered the Earl of Mowray, considered the handsomest man in Scotland, at Doune Castle in 1592. Some say he did it with the king's written consent, although the lamont has the king scolding Huntley, saying he only wanted Mowray arrested. Whatever the politics, the minstrel who wrote this provided the Bonnie Earl a magnificent epitaph that is still vigorously alive.)

Ye Highlands and ye Lowlands? Whose have ye been?
They have slain the Earl O Mowray and laid him on the green
He was a braw gallant, and he played at the ring,
O the bonnie Earl O Mowray, he might ha' been a king!
CHORUS
And long will his lady look from the Castle Doune
Ere she see the Earl O Mowray come sounding through the town

Woe be to ye, Huntly! Whereefore did ye sae?
I bade ye bring hae to me, but forbade ye him to slay!
He was a braw gallant, and he played at the glove
O the bonnie Earl O Mowray, he was the queen's own love
(CHORUS)

Ye Highlands and ye Lowlands? Where have ye been?
They have slain the Earl O Mowray and laid him on the queen
He was a braw gallant, and he played at the ball,
O the bonnie Earl OMowray, he was the flower of them all!
(CHORUS)

Side 1 Band 4 **THE SONG OF WANDERING AENGUS*** (1:58)

(Folktales about magic trout are common in Yeats' country, the West of Ireland. The accompaniment is an old lute exercise, to which a friend of mine composed the little melody you hear.)

I went out to the hazel wood
Because a fire was in my head
And cut and peeled a hazel wand,
And hooked a berry to a thread
And when white moths were on the wing,
And moth-like stars were flickering out,
I dropped the berry in a stream
And caught a little silver trout

When I had laid it on the floor
I went to blow the fire aflame
And something rustled on the floor
And someone called me by my name,
It had become a glimmering girl
With apple blossoms in her hair,
Who called me by her name and ran
And faded through the brightening air

Though I am old with wandering
Through hollow lands and hilly lands
I will find where she has gone
And kiss her lips and take her hands
And wander through long dappled grass,
And pluck until time and times are done
The silver apples of the moon,
The golden apples of the sun

Side 1 Band 5 **TRY TO REMEMBER** (3:20)

(Those who have soon the delightful bit of mummery called **The Fantasticks,** from which this song comes, will understand why a wandering minstrel can't resist making this the only showtune in his reportoire.)

Side 1 Band 6 **EARLY ONE MORNING*** (1:33, total time Side 1: 14:38)

Early one morning just as the sun was rising
I heard a maiden singing in the valley below

CHORUS
Oh never leave me, Oh don't deceive me,
How could you use a poor maiden so?

Remember the vow that you make to your Mary
Remember the bower where you promised to be true,
(CHORUS)

Ripe are the berries and fresh are the roses
I've gathered from the garden to bind on thy brow.
(CHORUS)

Side 2 Band 1 **THE ROAD TO THE ISLES** (Words by Kennoth Macleod / 1917 Boosey & Co., renewed 1944) (3:05)

(The place-names describe an overland route from the central Highlands to the Isle of Skye: rivers, lakes, moors and some mountains called "the Coolins." To recall the scenery is to have an aching foot. The poem in the middle of the song is from Bobbie Burns.)

A far croonin' is a-pullin' me away
As take I wi' my cromach to the road
The far Coolins are a-pullin' love on me
As step I with the sunlight for my load

CHORUS
Sure by Tummel and Loch Rannoch and Lochaber I will go,
By heather tracks wi' heaven in their wiles,
If it's thinkin' in your inner heart ye gaunt's in my step
You've never smelled the tangle of the Isles.
The far Coolins are a-pullin' love on me
As step I wi' my cromach to the Isles

The blue islands are a-pullin' me away.
Their laughter pulls the leap upon the lane.
The blue islands from the Skerries to the Lewis
Wi' heather honey taste upon each name.
(CHORUS)

Side 2, Band 2 **LITTLE TINY BOY*** (2:26)

When that I was and a little tiny boy
With a hey! ho! the wind and the rain
A foolish thing was but a toy,
CHORUS
And the rain it raineth every day
With a hey! ho! the wind and the rain
The rain it raineth every day

But when I grew to man's estate
'Gainst knaves and thieves me shut thee gate
(CHORUS)

But when I came (alas!) to wive
With swaggering could I never thrive
(CHORUS)

But when I came unto my beds
With toss-pots still had drunken heads
(CHORUS)

A great while ago the world begun
But that's all one, our song is done,
And we'll try to please you every day
(CHORUS)

Side 2 Band 3 / **THE COWBOY'S LAMENT*** (3:05)

As I walked out in the streets of Laredo
As I walked out in Laredo one day,
I spied a poor cowboy all wrapped in white linen
All wrapped in white linen as cold as the clay

"I see by your outfit that you are a cowboy."
These words he did say as I passed boldly by.
"So sit down beside me and hear my sad story,
For I'm a poor cowboy and I know I must die."

It was once in the saddle I used to go riding,
It was once in the saddle I used to go gay,
First down to Rosie's and then to the card-house,
Got shot in the breast and I'm dying today

"Then beat the drum slowly and play the fife lowly,
Play the dead march as you carry me along,
Carry me to the graveyard and lay the sod o'er me,
For I'm a poor cowboy, and I know I done wrong

As I walked out in the streets of Laredo
As I walked out in Laredo one day,
I spied a poor cowboy all wrapped in white linen

Side 2 Band 4 / **THE OWL AND THE PUSSYCAT** (With introduction by Seraffyn)* (2:47)

(It was almost dawn. We didn't mind the weather; We had wandered all night, you and I together. We found a little restaurant down by the water. That smelled like tar, and the chowder was a quarter. I hold your hand, we kidded with the waiter,

Then we stood outside and we waved to a freighter.
We dreamed we were on board as the lights glided by
With the engines murmuring a lullaby.)

The owl and the pussy cat went to sea
In a beautiful pea-green boat
They took some honey, and plenty of money,
Wrapped up in a five-pound note
The owl looked up to the stars above
And sang to a small guitar
O lovely pussy, o pussy, my love
What a beautiful pussy you are
You are, you are
What a beautiful pussy you are!

Pussy said to the owl, "You elegant fowl
How charmingly sweet you sing!
O let us be married, too long have we tarried
But what shall we do for a ring?"
They sailed away for a year and a day
To the land where the bong tree grows,
And there in a wood a piggy-wig stood
With a ring in the end of his nose,
His nose, his nose,
With a ring in the end of his nose

Dear Pig, are you willing to sell for a shilling
Your ring?" Said the piggy, "I will."
So they took it away, and were married next day
By the turkey who lives on the hill.
They dined on mince and slices of quince
Which they ate with a runcible spoon
And hand in hand on the edge of the sand
They danced by the light of the moon,
The moon, the moon,
They danced by the light of the moon

Side 2 Band 5 **COCK ROBIN*** (2:43, total time Side 2: 13:27)

CHORUS
All the birds of the air fell a sighin' and a-sobbin'
When they heard of the death of poor Cock Robin
When they heard of the death of poor Cock Robin

Who killed Cock Robin?
"I," said the sparrow, "with my bow and arrow,
I killed Cock Robin."

Who saw him die?
"I," said the fly, "with my little eye
I saw him die."
(CHORUS)

Who'll sew the shroud?
"I," said the beetle "with my thread and needle
I'll sew the shroud."

Who'll be chief mourner?
"I," said the dove, "to show my love
I'll be chief mourner."
(CHORUS)

* — Adelphi Music Corp. 1964

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COVER PHOTO: RIP PAYNE

This Columbia GUARANTEED HIGH FIDELITY recording is scientifically designed to play with the highest quality of reproduction on the phonograph of your choice, new or old. If you are the owner of a new stereophonic system, this record will play with even more brilliant true-to-life fidelity. In short, you can purchase this record with no fear of its becoming obsolete in the future.

Ed Gnca's Polish Canadians

DAYS OF WINE AND POLKAS

STEREO
RRSLP 2006



RAY RECORDS

STEREO

RRSLP 2006

DAYS OF WINE & POLKAS

Ed Guca & The Polish Canadians

They say that good wine becomes even better as the years slowly pass. The same perhaps could be said of those beloved melodies of one's cultural heritage.

It is with great pride that Ed Guca's Polish Canadians present to you this heart-warming tribute to those memorable tunes of Polish folklore.

BAND PERSONNEL

ED GUCA - Accordion & Vocals
ED HUMENIUK - Drums
STAN MALKIEWICZ - Violin
RICK MALKIEWICZ - Violin & Bass
ED OLES - Trumpet
RON ZIMNICKI - Concertina

Our special thanks to Joe Slezak, engineer of this album who has done an excellent job in capturing the sound of Eddie Guca and the Polish Canadians. Notice the definite sound breaks and the individual instruments captured to their fullest beauty. Just to say thank you to Joe Slezak is not enough. A big round of applause for his untiring efforts should also be given. Thank you Joe. Polkatively yours,
Big Joe Siedlik
Owner: Ray Records

Produced by - J. Siedlik
Audio - J.D. Slezak
Recorded by - J.D.S. Electronics
Cover Design - Veronica Kiuntke
Cover Photo by Joseph Banel

All Songs Arranged By Ed Guca

SIDE ONE

1.	Play Musicians Polka - (vocal) (Grajcie Muzykanci-Polka Medley)	2:34
2.	On The Bridge Oberek - (vocal) (Na Krakowskiem Moscie-Oberek)	2:06
3.	Remember Waltz - (vocal) (Pamietaj-Walc)	2:16
4.	Farewell Polka - (vocal) (Zegnal Goral Swa Goralke-Polka)	3:19
5.	Under The Maple Tree Oberek - (vocal) (Pod Jaworem-Oberek)	1:43
6.	My Rosemarie Polka - (vocal) (O Moj Rozmarynie-Polka)	2:14

SIDE TWO

1.	Where Were You Polka - (vocal) (Gdzies Byl Jasienku-Polka)	2:16
2.	Wishing Well Waltz - (vocal) (Gleboka Studzienka-Walc)	3:51
3.	Wanda Polka - (vocal) (Wandzia-Polka)	2:31
4.	In The Field Waltz - (vocal) (Na Srodku Pola-Walc)	3:06
5.	Wilted Bush Polka - (vocal) (Kalina W Leslie-Polka)	2:43

(All Tunes JOFRANK PUB. BMI)

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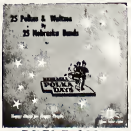
RRSLP 2003



RRSLP 1100



RRSLP 2007



RRSLP 2001



RRSLP 2002



RRSLP 1102

THE FERGUSON BROTHERS



HERE TO STAY

Side 1

GIVE IT ALL TO ME

(David Ferguson)

Vocals: S. Ferguson, D. Ferguson, Lee Covington
Guitar: Sonny Ferguson
Bass: David Ferguson
Drums: Wayne Moore
Clavinet: Lee Covington
Synthesizer: David Ferguson
**Horns:* G. Shaver, G. Jones, L. Millhouse

SHE SAID TO ME

(Sonny Ferguson/David Ferguson)

Lead Vocal: D. Ferguson
Background Vocals: S. Ferguson, D. Ferguson
Guitar: Sonny Ferguson
Piano: Sonny Ferguson
Bass: David Ferguson
Drums: Wayne Moore
Synthesizer: Sonny Ferguson
**Horns:* G. Shaver, G. Jones, L. Millhouse
Alto Sax Solo: David Ferguson
Flute: Gary Shaver
Strings: Sonny Ferguson
String Arrangement: S. Ferguson, D. Ferguson

I GOT TO KNOW

(David Ferguson)

Lead Vocal: David Ferguson
Background Vocals: S. Ferguson, D. Ferguson, Lee Covington
Guitar: Sonny Ferguson
Bass: David Ferguson
Drums: Wayne Moore
Organ: Sonny Ferguson

IF YOU LEAVE ME

(Sonny Ferguson)

Lead Vocal: Sonny Ferguson
Background Vocals: S. Ferguson, D. Ferguson, Lee Covington
Guitar: Sonny Ferguson
Bass: David Ferguson
Drums: Wayne Moore
Organ: Sonny Ferguson
**Horns:* G. Shaver, G. Jones, L. Millhouse
Congas: Curly Walker
Cowbell: Bill Pace

*All Horns Arranged by Gary Shaver
Alto Sax: Gary Shaver, *Tenor Sax:* Gary Jones, *Trumpet:* Louie Millhouse

Special Thanks to: Kenny Chandler, Donald Gill, Doug Pritchard, Karen Clark

Cover Design: M. Leslie Ford-Fyffe

Front Cover Photo: Chip and Kathy Pletcher

Back Cover Photo: Paul Rubis

The Ferguson Brothers



FERGUSON BROTHERS BAND

Produced by Paul Rubis and The Ferguson Bros.

Engineered by Bryent Tyndell

Recorded at Ambient Recording Studios, Richmond, Va.

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Side 2

SHE'S A MYSTERY

(John Sebastian)

Vocals: S. Ferguson, D. Ferguson, Lee Covington
Guitar: Sonny Ferguson
Bass: David Ferguson
Drums: Wayne Moore
Organ: Sonny Ferguson
Strings: Sonny Ferguson
String Arrangement: David Ferguson

HELLO SUNSHINE

(Sonny Ferguson/Barry Strickland)

Lead Vocal: Sonny Ferguson
Background Vocals: S. Ferguson, D. Ferguson, Barry Strickland
Acoustic Guitars: S. Ferguson, Barry Strickland
Electric Guitar: Sonny Ferguson
Bass: David Ferguson
Drums: Joe Boone
Flute: Barry Strickland
Recorded at Alpha Audio, Richmond, Va.

DO YOU WANT MY FUNK?

(David Ferguson/Paul Rubis)

Lead Vocal: David Ferguson
Background Vocals: S. Ferguson, D. Ferguson, Lee Covington
Guitar: Sonny Ferguson
Bass: David Ferguson
Drums: Wayne Moore
Clavinet: Lee Covington
**Horns:* G. Shaver, G. Jones, L. Millhouse
Percussion: Curly Walker, D. Ferguson
Special Effects: Charlotte, Annis & Lisa Blair

YOU'RE A WOMAN

(Sonny Ferguson/Barry Strickland)

Lead Vocal: Sonny Ferguson
Background Vocals: S. Ferguson, D. Ferguson, Lee Covington
Acoustic Guitars: S. Ferguson, Barry Strickland
Lead Guitars: S. Ferguson, Joe Russ
Piano: Sonny Ferguson
Bass: David Ferguson
Drums: Wayne Moore
Strings: Sonny Ferguson
String Arrangement: Sonny Ferguson
Gong: Sonny Ferguson

ROCK N' ROLL ANGEL

(John Smell)

Lead Vocal: Sonny Ferguson
Background Vocals: S. Ferguson, D. Ferguson, Lee Covington
Piano: Lee Covington
Strings: Sonny Ferguson
String Arrangement: Sonny Ferguson

STEREO

JEWEL LPS 0132

WHERE HAS HE GONE?

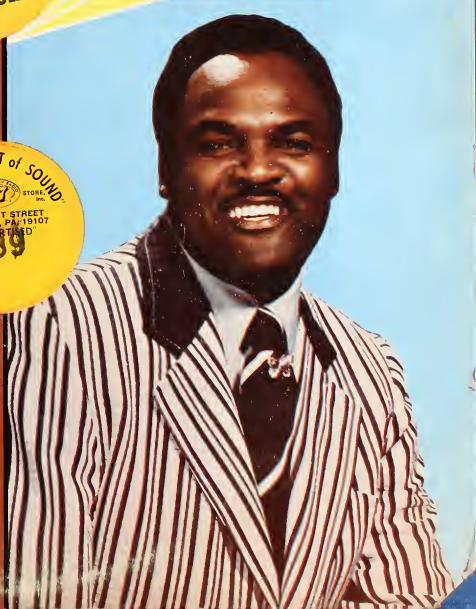
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Jewel RECORDS

STEREO

JEWEL LPS 0132

REV. JOHNNY L. "HURRICANE" JONES

"WHERE HAS HE GONE?"

Side One

1. PRAYER OF GRATITUDE – 7:55
2. WHERE HAS HE GONE? (Sermon) (Part 1) – 9:55

Side Two

1. WHERE HAS HE GONE? (Sermon) (Part Two) – 14:30
2. PRECIOUS LORD (Song) – 4:15

Producer: Rev. Johnny L. "The Hurricane" Jones
Photographer (Rev. Daniels): Gulf Photo, Houston
Photographer (Rev. Jones): Count Jackson, Atlanta

Cover Design: Jo Wyatt
Graphic Art & Layout: Ralph Pierce
Album Coordinators: Don Logan / Jo Wyatt

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Jewel LPS 0129 - Rev. W. Leo Daniels - The Price Is Right



Jewel LPS 0130 - The Rev. W. Leo Daniels Memorial Album

PR 7262
PRESTIGE

Shirley Scott

Happy Talk





My Romance



Sweet Slumber

Jitterbug Waltz





Where or When

I Hear A Rhapsody

DESIGN DON SCHLITTEN

PRESTIGE

PRESTIGE 7262

Shirley Scott Happy Talk

SHIRLEY SCOTT, organ
EARL MAY, bass
ROY BROOKS, drums

Side A

1. **HAPPY TALK**
2. **JITTERBUG WALTZ**
3. **MY ROMANCE**

Side B

1. **WHERE OR WHEN**
2. **I HEAR A RHAPSODY**
3. **SWEET SLUMBER**

Miss Shirley Scott is indubitably the "first lady" of the organ, an instrument which in spite of its broad public acceptance still occupies the position of a step-child in the house of jazz. As is the case with most jazz organists, Miss Scott began her musical career on piano. She also, however, took up the trumpet in high school and became sufficiently proficient on it to win a scholarship for herself. On her chosen instrument, traces of both predecessors can be felt: she has the pianists' deft and sensitive touch, and when she improvises, the horn-like character of her single-line excursions sometimes brings to mind a trumpet.

The organ is, of course, an instrument capable of yielding a wide variety of sounds. In the hands of a musician with uncertain taste, it can become a cloying nuisance crying great big gobs of crocodile tears or an electronic monster with a deafening capacity for all-pervading noise. In the hands of an artist, however, the manyfold colors and timbres and wide dynamic range of the instrument can be employed most pleasantly and creatively. Miss Scott, we are happy to report, is definitely among those who know how to use the organ with taste and skill. She never lets the instrument run away with her into musical excess, but always keeps it under sure control.

Her touch never becomes heavy-handed; she has a flair for melody but doesn't get sentimental — and her rhythmic conception is soundly based in the tradition of swinging jazz. Nor does she tackle a tune without knowing it thoroughly — and her repertoire is wide and unhackneyed.

Through her work with the highly successful Eddie "Lockjaw" Davis trio from 1956 to 1960, Shirley Scott contributed greatly towards the acceptance of the organ in jazz circles. Though Fats Waller, the jazz pioneer of the instrument, began to record pipe-organ solos as long ago as 1926, and frequently employed a Hammond organ on his many hundred recordings through the '30s and early '40s, it wasn't until the breakthrough of Jimmy Smith in the '50s that the organ began to be considered seriously by jazz criticism. In spite of the good work done by such jazz organists as Milt Buckner, "Wild Bill" Davis, Bill Doggett, Jackie Davis, Douglas Duke and others — not to mention Waller's only organ student, Count Basie — the critics looked upon this instrument with a jaundiced eye.

Not so the public, though. Many owners of neighborhood cocktail-lounges and bars discovered that an organ, though requiring a greater initial outlay than a piano, was capable of providing a big sound all by itself. A pianist is easily drowned out by animated conversation, but an organ envelopes its surroundings in a pervasive but comforting blanket of warm sound. The organ also is capable of furnishing a full and rich background for all manner of horns — and for singers as well. (In fact it is one of the best weapons against untalented amateur vocalists, of which most neighborhood spots have their quota.)

The Lockjaw-Scott combination of tenor sax and organ spawned a considerable school, and also paved the way for recordings featuring the organist as the center of attraction. The fact that Shirley Scott is pleasant to watch as well as to hear did not hinder her career, but on records her music has to speak for itself. That it can do so without any ifs and buts is amply demonstrated by this album. Shirley Scott's musical message is "Happy Talk" without tears — pleasant, unpretentious and swinging jazz.

Miss Scott's cohorts on this date are more than competent. Bassist Earl May is best known for his work with pianist Billy Taylor and his current tenure with singer Gloria Lynne. He has a big, full sound and knows how to keep things swinging. Drummer Roy Brooks is seldom heard in a trio context, being anchor man of long standing in Horace Silver's volatile Quintet. He shows here that he can handle subtle dynamics as expertly as he can drive a Silver ensemble home at full blast.

The program opens with the first of three bows to the prolific pen of Richard Rodgers: **Happy Talk** from South Pacific. Not often used as a jazz vehicle, this lighthearted ditty is taken at a groovy tempo by Shirley & Co. Throughout the performance, which gradually opens up in volume, the threesome generate considerable rhythmic impetus.

Fats Waller's **Jitterbug Waltz,** one of the great man's last compositions, is among the few jazz classics written for the organ. Scottie takes a slightly brighter tempo than Fats himself did, but plays it as a waltz and with due regard for the pretty melody. Opening with a gentle swing (Brooks and May keep the ¾ time cooking) she builds to full-toned riffs, then tapers off to a last chorus in which she phrases very much like Fats, also retaining his original ending.

My Romance is the second Rodgers tune in this set. Taken at a medium-up tempo, this version avoids the sentimental overtones of the melody without distorting or blurring its outlines. Shirley begins in the lower register and moves up for some light embroidery in the right hand. The subsequent big-hand effects maintain the light swing established by the opening. This track shows good use of the variety of sounds inherent in the organ's tonal palette.

Where Or When is also Rodgers, being one of his most durable contributions to popular balladry. Here again, Shirley Scott does not indulge in syrupy romancing, but gives the tune a lightly swinging reading. The soft opening chorus lets May's fine bass-line shine through. Scottie stays in the upper ranges for three choruses, then moves into the meaty middle of the instrument, with Brooks switching to sticks. She moves up again, over a walking bass, to the vamp ending.

I Hear A Rhapsody has a lush rubato opening, but soon moves into an easy bounce. After some swinging single-line improvising, Shirley kneads big chunks of sound with a solid beat before descending into the lower regions for the understated ending. Brooks is excellent on this track.

Sweet Slumber is a resurrection of a 1943 Lucky Millinder hit, which we recall as later sung by "Bullmoose" Jackson. This is a vehicle for Shirley's romantic playing, held in reserve until now. Here, too, her restraint and good taste dominates the performance, which is pleasantly but not overly lush, and includes some fleet improvisation as well as full, rich chordal statements and a tasty coda.

With its relaxed but springy tempos, this album is good for dancing and listening, offering further conclusive proof (though none should any longer be needed) that the organ, in capable hands, is a vehicle for valid music making second to none. Miss Scott's hands, needless to say, are among the most capable on the scene.

Notes: Dan Morgenstern (Jan. 1963)
Editor: JAZZ Magazine
Supervision: Ozzie Cadena
Recording: Rudy Van Gelder

Printed in U. S. A.

For free catalog send to **PRESTIGE RECORDS, INC.** 203 SO. WASHINGTON AVE., BERGENFIELD, N. J.

STEREO

LINGER AWHILE



BERNIE CUSHING AT THE ORGAN / BETTY LESSING AT THE PIANO

LINGER AWHILE



Bernie Cushing



Betty Lessing

SIDE 1

Linger Awhile
* On the Sunny Side of the Street
* Everywhere You Go
I Wish You Love
Honky Tonk Train (solo by Betty)
* Mississippi Mud
* Basin Street
Yours
* When the Organ Played at Twilight
* The Old Piano Roll Blues

SIDE 2

The Man I Love
Blue Champagne
Blue Prelude
Ebb Tide (solo by Bernie)
* Around the World
* I Left My Heart in San Francisco
* Fascination
* Melody of Love
I'll See You In My Dreams
* Medley

Here is one of the greatest listening duos to hit the record shops in a long time. If you are interested in just plain fun, good rhythm, nice dance tempos and a little nostalgia, you cannot be without this album in your collection.

Bernie Cushing and Betty Lessing, of Denver, Colo., have been playing organ and piano together at their own parties for the past year and a half, and with the encouragement of friends and relatives they have made two other records previous to this one—"First Time Around" and "Another Time Around." They then decided to try another record on a little larger scale and with the help of Berenice Homan, a popular Bay Area organ teacher (who, incidentally, was Bernie's first teacher), arrangements were made to meet at a well-known studio, Coast Recorders of San Francisco.

Jack Reisner employed an excellent Bay Area drummer, Sam Shaffer, and one of the most sought-after bassists, Pierre Josephs, to furnish the rhythm. They all met for the first time at that session at Coast Recorders.

With the help of Pliny Allen, West Coast Dist. Sales Mgr., and Don Harrington, West Coast Dist. Serv. Mgr., both with Conn Organ Co., Bernie was supplied with a Conn Deluxe Theatre organ, Model 645, complete with Leslie speakers and the exclusive Conn pipe speakers, Models 145 and 146. She was also fortunate enough to have help in registrations from a very popular concert artist with Conn Organ Co., Bud Iverson.

Coast Recorders furnished the brilliant Baldwin concert grand piano for Betty's accomplished, nimble fingers.

Here's for pleasant listening.

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PAUL DESMOND
QUARTET

MGV-8246

EL CUARTETO GERRY MULLIGAN Y PAUL DESMOND
(The Gerry Mulligan Paul Desmond Quartet)

Este es el primer álbum que se publica en Chile a Gerry Mulligan y Paul Desmond, dos de las más grandes personalidades de las actuales formas del jazz. De este modo, Goluboff Industrias Fonográficas hace un valioso aporte a la cultura jazzística chilena que tan poderosos estímulos ha recibido últimamente.

Gerald Joseph Mulligan figura entre los más influyentes creadores de las formas actuales del jazz. Se inició escribiendo para la orquesta de Johnny Warrington en Filadelfia; más tarde ingresando a la orquesta de Gene Krupa en calidad de saxo barítono, y arreglador.

Su unión con Miles Davis ha quedado señalada en la historia del jazz como un decisivo y valioso impulso en el desarrollo de la música que nos preocupa. En California, durante el otoño de 1952 Gerry Mulligan planeó el que sería famoso cuarteto sin piano. Rápidamente el saxo barítono de Mulligan, la trompeta de Chet Baker; el contrabajo de Bob Whitlock y la batería de Chico Hamilton se convirtieron en el centro de atracción de entendidos y profanos. En 1952 la crítica y el público lo consagraron definitivamente en su doble papel de director-arreglador y solista en saxo-barítono. Desde entonces la carrera de Mulligan ha ido en pleno ascenso Es figura popular en Paris y Londres donde ha actuado personalmente y en cada capital del mundo donde llegan sus discos.

Mulligan creador de "combos", compositor, arreglador, solista en saxo barítono es a los 31 años de edad un jazzman que desde las raíces del jazz mira hacia el futuro.

Paul Desmond es reconocido como uno de los más importantes saxos altos del momento. Nació en San Francisco a fines de 1924. Estudió en un principio clarinete. En 1950 se unió a la orquesta del pianista Jack Fina. A principios de 1951 actuó junto a Alvine Rey y ese mismo año pasó a formar parte del célebre cuarteto de Dave Brubeck, uno de los conjuntos que ha logrado interesar a mayor cantidad de público en el jazz. El swing del estilo Desmond, la transparente belleza del sonido de su saxo alto, su increíble imaginación, su perfecta técnica, le hacen un favorito de los críticos y en particular, de los aficionados al jazz.

Mulligan y Desmond actuaron juntos por primera vez en 1954 en el Carnegie Hall. Su labor interpretando "Tea For Two" no sólo les convenció a ellos de que tenían una natural afinidad jazzística, sino que también a Norman Granz que en 1957 logró hacerles grabar juntos esta valiosa colección. Quienes conocen la labor de Desmond en el cuarteto de Brubeck notarán en este álbum mayor fuerza y agresividad en su saxo alto. La personalidad de Mulligan lo induce a un poderoso swing que contrasta con su estilo delicado, liviano, lírico que le es habitual.

LOS TEMAS SON:

BLUES INTIMO (Blues intime) - CUERPO Y ALMA (Body and Soul) - QUEDATE QUIETO (Standstill) - LINE FOR LyONS - CANCION DE INVIERNO (Winter song) - HIMNO DE BATALLA DEL REPUBLICANO (Battle Hymn of the Republican) - FALL OUT.

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6 — No olvide que una AGUJA GASTADA, no sólo le dará una reproducciondefectuosa de la música, sino que al mismo tiempo, arruinará los delicados surcos del disco.

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BONGOS FROM THE SOUTH

EDMUNDO ROS AND HIS ORCHESTRA

Nothing quite suits the new developments in stereophonic sound so well as do the rhythms and exciting gyrations of a Latin-American group—and Edmundo Ros' group is the most colorfully exciting of any. The new idiom is tailor-made to the percussive sounds which have always been a part of Mr. Ros' band, especially the bongos. The bongo, in a sense, is the star of this album, and for two reasons: first, it is an instrument truly identified with Latin rhythms, and secondly, because of its musical characteristic—a tone, though usually of indefinite pitch, which is of such short duration that it remains local once struck, defining its position (whether left or right) with great clarity. We have asked the bongo player (often Mr. Ros himself) to utter freely an unwritten passage now and then in an attempt to capture the spontaneous excitement of an improvization. The album is further a remarkable exercise in discipline for the musical arranger; for the titles on this album are not all Latin American. The listener will note at a glance that all of the titles have in common the fact that they deal with "southern" areas, cities or regions. Each selection, therefore, had to be tested against the rhythms available in the Latin American idiom. Each one has come up thrillingly as a winner. Sometimes the results were surprising; who, for instance, would have imagined a conga for "Deep In The Heart of Texas"? Yet, how exciting it becomes played this way! But, then, this is Ros: excitement.









MUSICAL PROGRAM

SIDE 1

1. DEEP IN THE HEART OF TEXAS
(Hershey; Swander—BMI—2:10)
(Starting left) one hears the crisp, precise punctuation of the conga drums, bongos, xylophone and the slow, dramatic crescendo of the saxes (left), until (on the right) the tension is snapped by a crashing brass chord, a ringing cowbell (left); and the melody—behind clapped hands and the infectious rhythm of the conga—is intoned with abandon by the bold and brazen brass (right).

2. LISBON ANTIGUA
(Portela; Galhardo; deVale—ASCAP—2:48)
From romantic Portugal the soft winds carry a song of lyric beauty. The introduction sees its way to the plaintive solo played by the flute (right) as the guitar softly weaves an accompaniment (left). And while the color varies in this handsome arrangement, the mood—that of romance—is constant.

3. LAOY OF SPAIN
(Evans; Keaves; Damerell—ASCAP—2:35)
To the deliberate stomping of marching men, the militant beat of the drum and the crisp ring of Castillian castanets (left), the trumpet calls (left) and is answered. With this mixture of fanfare and flourish, our Spanish lady is ushered forth to the smooth song sung by the woodwinds (left) and the tapestry of muted trumpets (right). An exciting arrangement.

4. LA COMPARSA
(Lecuona—BMI—2:15)
In a setting marked by mood and shadowed stillness, the sounds of an exotic land are heard. The claves intrude upon the calm night and are joined by the maracas (both left), and the bongos are heard (right and left); and to this movement of percussion the darkly toned bass clarinet (right) offers a rhythmically provocative figure as the pastoral voice of the English horn (left) yields a melody, strangely haunting and very beautiful.

5. MY OLD KENTUCKY HOME
(Foster; Arr. Ros; Hanmer—ASCAP—1:47)
It's a bit of the old plantation South for a while as a stray and self-contented banjo (right) projects the familiar melody with a touch of melancholy, when—PERCUSSION! (left) breaks apart the mood and jumps a century to the nervously pulsating rhythm of the cha-chas and soon, with the saxes (left) carrying melody and the crisp and brittle xylophone playing counter melody (right), we have with us an old world song in a new world setting.

6. BRAZIL
(Russell; Barroso—BMI—2:25)
After an overpowering saxophone (left)—brass (right) introduction, the body of this classic song rings with the tightest guitar sound on records (look for it on your left). This magical mood says: LISTEN! DANCE! DO BOTH!

SIDE 2

1. WHEN THE SAINTS GO MARCHING IN
(Trad. Arr. Ros; Hanmer—ASCAP—2:00)
We're back in the American South once more, and again, to the authoritative summons of the military drum (right), we attentively and stiffly march; that is, until a platoon of Latin percussion descends upon the battle-ground (from the left). Now comes the trumpet (right)! His fanfare done, the mighty trombones (right) move upon the melody forthrightly as the colorfully sharp xylophones (left) play a counter-figure. In a sparkling arrangement, we soon hear the strains of "Dixie" from the clarinet section (left) and a development whereby the two themes are pitted against each other.

2. MOON OVER MIAMI
(Burke; Leslie—ASCAP—2:55)
The graceful palm trees silhouetted against a pale moon sky is a lover's setting, and so the music speaks. The wool-soft timbre of the vibraphone is heard against the guitar and the trumpet (right); the figure changes color and is repeated (on the left), percussion sounds are heard (left, right), and the melody, soft and lyrical as the night, is upon us—beautifully, delicately played (right).

3. ROSES FROM THE SOUTH
(Strauss; Arr. Ros; Hanmer—ASCAP—2:08)
From the pen of Johann Strauss, the waltz king, comes the immortal melody, and from this clever arrangement comes the irresistible rhythm of a Latin waltz. Cunningly pitted against each other are the two clarinet sections (left and right) which soon yield to the melody played by three xylophones (right) who deliver it in their sharp and brilliant registers. Against them still, are woodwinds (left) in a construction that finds the sections of the band colorfully played one against the other.

4. TABOO
(Lecuona; Stillman—BMI—2:35)
In a quieter and more mysterious mood which pours forth the exotic elixirs of jungle spells we cower from the ominous ring of the gong (right), the Voodoo spell of the tom-tom (left), the excited, nervous gibberish of bongos (heard left, then right), until we are caught and strangely bewitched in the haunting strains of melody heard in the flute (right), then the horns (left). After an exchange punctuated by the bongos, the melody proper falls to the trumpets (right).

5. IN A LITTLE SPANISH TOWN
(Wayne; Lewis; Young—ASCAP—2:16)
Following the crisp castanets (left), joined by the conga drums, then by the maracas (right) and the bongos (first on the right, followed by a sharp roll on the left), this old-time favorite moves along in a sparkling arrangement which moves the tempo from a lilting waltz to a hip-swinging cha-cha.

6. EL CUMBANCHERO
(Hernandez—BMI—2:10)
A glorious finale to the LP is heralded by a flourishing piano glissando (heard right) whose bottom note is struck upon by a host of Latin rhythm players (left) whose percussive punchers include the maracas, cowbell, timbales, bongos (heard right, then left). Then the brass soars (right) with melody in an excellent number which features a play between sections (and speakers) and is highlighted by an exciting solo flute improvization (left).



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BONGOS FROM THE SOUTH

EDMUNDO ROS AND HIS ORCHESTRA



LISBON ANTIGUA
DEEP IN THE HEART OF TEXAS
IN A LITTLE SPANISH TOWN
ROSES FROM THE SOUTH
TABOO
LA COMPARSA
MOON OVER MIAMI
LADY OF SPAIN
EL CUMBANCHERO
WHEN THE SAINTS GO MARCHING IN
BRAZIL
MY OLD KENTUCKY HOME


Prelude
PRL 12170
FRANCE
JOLI

FRANCE JOLI

SIDE ONE: COME TO ME
LET GO
SIDE TWO: DON'T STOP DANCING
PLAYBOY

ALL SONGS WRITTEN and ARRANGED by TONY GREEN

MUSICIANS: Bass—Peter Dowse. Drums—Derek Kendrick. Guitar—Tony Green. Keyboards—Robby Goldfarb. Horns—Dennis Lepage, Richard Baudet and THE DISCO BRASS ENSEMBLE. Congas and Percussion—Miguel Fuentes. Strings—Louis Gaudrigt, Eugene Nemish, Mark Belanger, Jean-Lauc Morin. Synthesizers—Derek Kendrick.
BACKGROUND VOCALISTS—Barbara Ingram, Carla Benson, Evette Benton.
STRINGS and HORNS were Arranged by Dennis Lepage.
STUDIOS USED—Mirko Studios, Montreal. Engineer—Claude Allard.
Alpha International Studios, Philadelphia. Engineer—Gene Leone.

Mixed at Alpha International Studios by Gene Leone. Assisted by Tony Green.
Mastered at Frankford Wayne Mastering Labs, NYC by Dominick Romeo and CBS Mastering Lab, NYC by Stan Kalina.

DESIGN: Ancona Design Atelier
PHOTOGRAPHY: Trudy Schlachter. PHOTO ASSISTANT: Bill Villaneuva
MAKE-UP: Rick Gillette

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Appreciation to Marvin and Stan and their energetic staff at PRELUDE for believing in my work.
Trudy for her encouragement and friendship (and to INVENTIVE EYES).
Thanks to Momma and Poppa Joli for having brought to the World and raising sych a beautiful and talented girl—FRANCE JOLI
TONY GREEN

P.S. THANK YOU GOD

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ITS A BEAUTIFUL EVENING

WINGS OF A DOVE

'EREV SHEL SHA SHO NIRM

SHAKE SERONA

SCARLET RIBBONS

LEMON TREE AND LEMON TREE MEDLEY

BIG BAMBOO

TRY TO REMEMBER

ZORA

POCO MEINA

YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

SOFTLY AS I HEAR YOU

● ● COMPATIBLE STEREO ● ●

THIS IS DELAMORE

EAGLE
Recordings

Just the title, "This Is Richie Delamore" leads one to expect something unusual. And it is all here. One finds a bit of spice, a nice touch of nostalgia in an old song imbued with a dynamic new beat and a sou con of poetry.

All of this resulted from a recording session that was a mixture of high tensions and bubbling laughter, liberally sprinkled with extremely quiet and sober listening to the playbacks.

As is true of most artists, Richie Delamore is his own severest critic, and in this serious and critical attitude lies the secret of his personal success.

A song like "It's a Beautiful Evening" is one that requires a most sensitive projection of the poignancy of the words and music, and Richie Delamore, as you hear, does this with great perception and finesse.

Listen to "Wings Of A Dove". Immediately it is sensed that here is a dynamic Delamore, with expert drive and an unbelievable lyric quality.

As with all singers of status, Delamore becomes immensely involved in songs such as "Try To Remember", giving it a lingering nostalgia, recalling days and years past by subtly combining voice timbre and soliloquy.

"Shake Serona" is a fun song that Delamore does with great gusto and creates a sound that is joyous and comic at the same time.

Mr Delamore's "Zora, Take A Look", is, of course, for his many admirers, long familiar with his command of the calypso idiom and his ability to contribute a tempo that is both exhilarating and particularly his own. "Big Bamboo" with it's overtones of "Big Bad Wolf" is slyly styled in the best traditions of island double entendre.

It is apparent here, certainly, that Delamore is capable of singing a wide variety of words and music. Considering the jubilant fun of "Serona", and contrasting it with the soft, glowing blue tone of "Try To Remember", convinces one, indeed, that Richie Delamore's ability spans a beautiful and spectacular range.

Listening to this record makes one wish, simply, that there was more of it.







ON THE SCENE AT THE RECORDING SESSION.



SONG TITLES

Side One	Side Two
ITS A BEAUTIFUL EVENING	BIG BAMBOO
WINGS OF A DOVE	TRY TO REMEMBER
EREV SHEL SHA SHO NIRM	ZORA
SHAKE SERONA	POCO MEINA
SCARLET RIBBONS	YOU'RE NOBODY 'TIL SOMEBODY
LEMON TREE AND LEMON TREE MEDLEY	LOVES YOU SOFTLY AS I HEAR YOU

FREQUENCY RANGE 20 - 20,000 CYCLES. RECOREO IN CRITERIA RECORDING COMPANY'S STUDIO A MULTIPLE MICROPHONE TECHNIQUE FEATURING THE FINEST CONDENSER MICROPHONES AVAILABLE SUCH AS THE AKG C-12, C-60 SCHOEPS M 221 AND NEUMANN U-47 AND KM-56. CRITERIA'S CUSTOM 16 POSITION THREE CHANNEL CONSOLE WAS USED FEEDING AMPEX 300-3 THREE TRACK RECORDERS USING 1" WIDE RCA LOW NOISE OISTORTION TAPE. THE COMPATIBLE STEREO MASTER LACQUERS WERE CUT ON CRITERIA'S FULLY AUTOMATED SCULLY LATHE USING A WESTREX 3C CUTTER DRIVEN BY A 200 WATT HAECO STERO-DRIVER. THESE LACQUERS WERE CUT DIRECTLY FROM ORIGINAL THREE TRACK TAPES WITH NO OUB DOWNS OR TAPE DUBS INVOLVED. THE NEW CAPP-SCOOP RUBY STYLI WERE EMPLOYED.

THIS RECORD IS CUT BY A SPECIAL METHOO OEVELOPEO BY CRITERIA AND THE RESULT IS A TRULY COMPATIBLE RECORD. THIS RECORD WILL PLAY AS ANY OTHER STEREO RECORO ON A STEREO SYSTEM BUT ALSO CAN BE PLAYED ON MONOPHONIC SYSTEMS WITH EQUAL SUCCESS.

STAMPERS WERE PURE NICKEL. PRESSINGS ON VIRGIN VINYL.

STUDIO ENGINEER: MACK EMERMAN MASTER LACQUERS: JACK DAVIS



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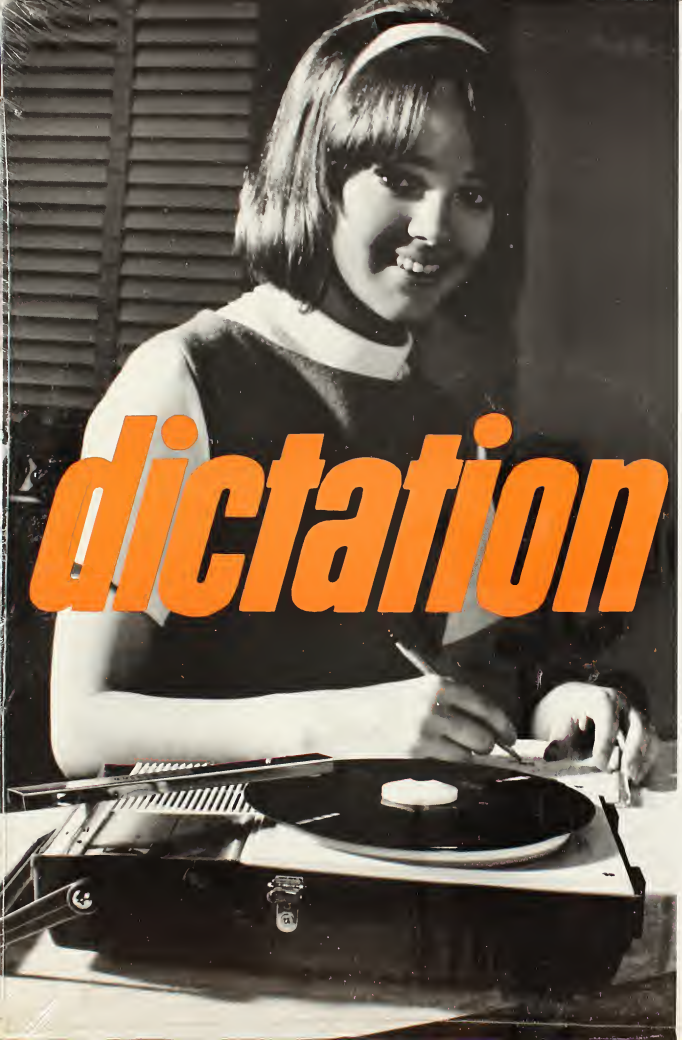
PETER PAN®

Santa Claus is Coming to Town

We Need A Little Christmas
It's Beginning To Look A Lot Like Christmas
Winter Wonderland
The Christmas Song
The Man In The Red Suit
Santa Claus Is Coming To Town
Up On The Housetop
Santa's Magical Bag
My Favorite Things
The Marvelous Toy
Scarlet Ribbons
Happiness Is
Love Is A Simple Thing
We Wish You A Merry Christmas

THE PEPPERMINT KANDY KIDS


Produced and Directed by Herb Davidson and Charlotte Sanders
GEORGE PEED



DDC

$2
#83

SHORT [illegible] RECORDS

No. 3- 90 100 110 120

dictation disc®

HOW TO SELECT YOUR RECORDS

IF YOUR SPEED IS:	SELECT ALBUM:			
50 or 60 wpm	No. 1-60	70	80	90
70 wpm	No. 2-70	80	90	100
80 or 90 wpm	No. 3-90	100	110	120
100 or 110 wpm	No. 4-100	110	120	130

IMPORTANT: The speeds on the album are your target speeds which you are now aiming for and which you will achieve by practicing according to the instructions given on the opposite side.

IMPORTANT: *Please read these instructions carefully before you practice your Dictation Discs*

HOW TO PRACTICE WITH DICTATION DISCS

Practicing at higher speeds

With the phonograph record you start writing shorthand faster the very first day you practice. This is so, because you practice with letters 10 to 20 words faster than you can write. This is easy, because you can *repeat the same letter* as often as you wish, until you can write it comfortably at the faster speed.

Therefore, select a record with dictation from 10 to 20 words a minute above your normal writing speed. Start with the first letter, and try writing something down for every word you hear, *no matter how poor your notes become.* You may write only half a column before you are compelled to omit a word. When you do, pick up the arm of your record player and start over again.

Persistence pays off

On your next try you may succeed in writing several more words. Continue in this fashion until you are able to write the full letter on the very first playing, in which case you will continue to repeat the letter as often as is necessary for you to write it with good control. Remember, you must *strive with all your energy* to get down every word of dictation, no matter how poor your notes become. This is how you gain speed.

The secret

The reason you can write this higher speed from the phonograph record is not that you have memorized the words, but that you can think the shorthand outlines for the words more rapidly, so that you can now write them at a higher rate of speed. In other words, your mind can now find the outlines more quickly than it did before, because you have *memorized* them through repetition.

At the end of each practice session, you must also practice for a few minutes *writing slowly* in order that you may retain your ability to write good notes. This is important. For such a purpose, a minute or two of any dictation that you have already mastered is perfectly suitable.

The value of repetition practice

Repetition practice multiplies the value of the dictation you get on each record, because you will have to practice each letter from 10 to 20 times before you can achieve the higher speed. The beauty of this kind of practice is that each time you write the letter over again, you are able to write it *that much faster,* and that much easier.

How we selected the vocabulary

Repetition is a valuable factor in the use of DDC records. This is so because seventy-five per cent or more of the material on any record we have is made up of repetitions of the thousand commonest words. Every time you practice with DDC records, you are getting additional skill on these thousand commonest words. These words account for seventy-five per cent of all the matter that will ever be dictated to you.

RECORD	SPEED
LP No. 1	60, 70, 80, 90 wpm
LP No. 2	70, 80, 90, 100 wpm
LP No. 3	90, 100, 110, 120 wpm
LP No. 4 . . .	100, 110, 120, 130 wpm

The pioneer in the production of the phonograph recording for shorthand speed development!

DDC

Dictation Disc Company, 240 Madison Avenue, New York, N.Y. 10016

Another

LISTENING LIBRARY

16 rpm
"Talking Book"

#2
#83

Sir Winston S. Churchill



Escape From The Boers

Escape From The Boers

by

Sir Winston S. Churchill

Read by Patrick Horgan

Winston Churchill's book *London to Ladysmith via Pretoria*, from which this recording is read, contains a series of letters written by Sir Winston while he toured the front lines of the Boer War as a newspaper correspondent during the fall and winter of 1899-1900. Already he had covered the Malakand border skirmishes in India and followed Kitchener through Egypt. Now he was dashing off to see the Boer War first hand.

No sooner had he reached the front lines than he set off with an armoured train expedition to reconnoiter enemy territory. This reading is a dramatic account of the exciting events that followed, and how the world nearly lost a man who would later become one of its greatest statesmen.



PATRICK HORGAN

About the Reader

PATRICK HORGAN is an Irishman who was born in Nottingham, England, and is now an American citizen. After an early career studying medicine and music plus service as an officer in the Royal Army Service Corps, he took up acting. From London's Old Vic theatre, he moved to Australia and then to New York. There he made his mark on Broadway in *The Importance of Being Earnest*, *The Devil's Advocate*, *Heartbreak House* and *Redhead*. Television viewers have seen him in many shows, including DuPont's *Show of the Month*, *The U. S. Steel Hour* and the *Play of the Week*. Currently he is appearing in the road company of *Beyond the Fringe*.

Album design by J. I. Pitcher.

Made in U. S. A.

LISTENING LIBRARY
16 rpm "Talking Books"

A 1628

Now—with the development and perfection of these slow-speed high fidelity recordings, your phonograph becomes a complete entertainment and educational unit. For many years you have enjoyed the sound of great music on "33" microgroove long-playing records. Now you can enjoy the sound of great literature on these amazing "16 rpm" super-longplaying discs.

Actually, 16 rpm recordings are not as new as you may think. If you have purchased a new phonograph in the past five years it probably has a *four* speed turntable and includes the "16" speed. All current models have four speeds.

WHAT ARE THE ADVANTAGES OF 16 RPM RECORDINGS?

The principal advantage is that since the record revolves at only one-half the speed of an ordinary "33", it is possible to record twice as much material on the same surface area—and at very little additional cost and no sacrifice of quality. In fact, as much as *one full hour* of recording is contained on one side of a 12" disc—two full hours per record! You now get twice as much listening pleasure at lower cost.

WHAT IS THE VALUE OF "TALKING BOOKS?

Now, through the magic of slow-speed recording, you can hear readings of complete literary works—not just fragments or excerpts—at a popular price. The words of great authors take on new life and meaning through the talent of skilled professional theatrical artists. The recreational and therapeutic value of these recordings is obvious for the low-visioned, aged, ill and handicapped—all denied the pleasures and benefits of books because of disability. (There are more than 15 million such persons in the U. S. alone.)

These "talking books" have proved educational value, too. Educators are recognizing the efficiency of audio learning. In the hands of a parent or teacher these recordings can help slow readers, increase listening comprehension, and help develop an appreciation of good books.

"TALKING BOOKS" ARE A NEW LITERARY MEDIUM FOR ALL.

These are books "written in sound". They offer a stimulating literary experience for all—you needn't be incapacitated or a student to enjoy "reading by ear". Through the dynamic dimension of sound even well-known works take on new meaning and lustre. The listener is involved in a new literary experience unlike any other. The effect is that of a personal friend reading aloud--flawlessly, tirelessly, and with dramatic feeling — and yet never intruding his personality between you and the author. Audio literature is destined to take its rightful place along with the stage, cinema, radio, and TV as an artistic medium.

LISTENING LIBRARY
18 West Putnam Avenue
Greenwich, Connecticut

Another LISTENING LIBRARY 16 rpm "Talking Book"

THIS ALBUM INCLUDES 1—12" - 16 rpm RECORD WITH NEARLY TWO HOURS LISTENING TIME

JIMMY WITHERSPOON with BROTHER JACK McDUFF

the blues is now

2317 127
VERVE JAZZ GIANTS



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2317 127
VERVE JAZZ GIANTS
MARKETED BY POLYDOR DIVISION

THE BLUES IS NOW



SIDE ONE

SWEET SLUMBER 3:49*
writers: Al Neiberg, Henry Wood and Lucky Milner

I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN 2:39*
writers: Andy Razaf & William Weldon

PAST FORTY BLUES 4:20
writers: Jimmy Witherspoon & Robert Lee Roach

S.K. BLUES 2:21
writer: Saunders King

LATE ONE EVENING 3:06
writer: Jimmy Witherspoon

SIDE TWO

PART TIME WOMAN 3:30
writer: Jimmy Witherspoon

GOOD ROCKING TONIGHT 2:09
writer: Ray Brown

I WON'T TELL A SOUL (I LOVE YOU) 4:43*
writers: R. Parker & H. Charles

MY BABY'S QUIT ME 3:07
writers: Doc Pomus & Joe Kookoolis

MY MONEY'S LONG THIS MORNING, BABY 2:09
writer: David Parker

PERSONNEL:
ORGAN: Brother Jack McDuff
GUITAR: Melvin Sparks
FENDER BASS: Jymie Merritt
DRUMS: Ray Appleton
SAXOPHONE: Danny Turner and Leo Johnson

A CONCERT HOUSE PRODUCTION
PRODUCED BY LEW FUTTERMAN
ARRANGED AND CONDUCTED BY
BROTHER JACK McDUFF

Director of Engineering: Val Valentin
Cover Design: Acy R. Lehman
Cover Art: Nancy Reiner
Liner Photos: Raymond Ross

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The Clark Sisters



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SIDE ONE

HE'LL TURN YOUR SCARS INTO STARS
JESUS IS A LOVE SONG
SMILE, GOD LOVES YOU
PRAY FOR THE U.S.A.

SIDE TWO

TIME OUT
THE GREATEST GLORY
THERE IS A BALM IN GILEAD
I'VE GOT AN ANGEL
I AM BLESSED

PRODUCED BY
NORBERT PUTNAM and TWINKIE CLARK

EXECUTIVE PRODUCER
KEN HARDING

ENGINEERED BY
NORBERT PUTNAM and DON COBB

PHOTOGRAPHY BY
RON SLENZAK

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PRODUCED BY
NORBERT PUTNAM and TWINKIE CLARK

EXECUTIVE PRODUCER
KEN HARDING

ENGINEERED BY
NORBERT PUTNAM and DON COBB

REMIXED BY
JOE BOGAN, NORBERT PUTNAM and DON COBB

ASSISTANT ENGINEER
GARY PACZOSA

RECORDED AND MIXED AT
DIGITAL RECORDERS, NASHVILLE, TN

ARRANGEMENTS BY
TWINKIE CLARK

STRING AND BRASS ARRANGEMENTS BY
BERGEN WHITE

PHOTOGRAPHY BY
RON SLENZAK

COVER DESIGN BY
JERRY JOYNER/VIRGINIA TEAM

MUSICIANS

Keyboards
TWINKIE CLARK, RON OATES on "GOD'S GREATEST GLORY"

Drums and Percussion
DAVID HUMPHREYS

Guitar
JON GOIN

Bass
LANAR BRANTLEY

Horns
GEORGE TIDWELL HORNS

Orchestra
JOHN CATCHING STRINGS

SPECIAL THANKS

TO "MAMA" **DR. MATTIE MOSS CLARK** WHO IS THE SPIRIT THAT HOLDS THIS FAMILY TOGETHER AND THE GREATEST INFLUENCE OF OUR LIVES.

TO **ROBERT SADINE** FOR HIS INPUT AND ASSISTANCE IN LAYING A FOUNDATION.

TO **TONY JONES** WHO HAS SHOWN HIMSELF TO BE NOT ONLY A MANAGER BUT A FRIEND, A BROTHER, AND A LOYAL SUPPORTER DURING THE ROUGH TIMES. THANKS TONY!

TO **KEN HARDING** FOR ALLOWING US THE FREEDOM TO EXPRESS OURSELVES AND FOR INVITING US TO BECOME A PART OF THE WORD FAMILY.

TO **ROBERT BUTLER** FOR HIS PRAYERFUL SUPPORT AND CONGENIALITY.

TO **NORBERT PUTNAM** FOR SHARING HIS GENIUS AND HUMOR WHICH CONTRIBUTED TO MAKING THIS GREAT PRODUCT.

TO **GOD** THE POWER AND THE SOURCE OF ALL OUR INSPIRATION.

SIDE ONE

HE'LL TURN YOUR SCARS INTO STARS

Words and Music by Twinkie Clark

Looking in the mirrar
Don't like what ya see
Thinking 'baut your failure
Not real izing what you could be
You have great potential
Far more than what you think
So keep your eyes on Jesus
And you'll see how things will change
Jesus did it far me, He has the keys
He'll turn your defeats into victaries

Success is failure turned inside out
At the end af the rainbaw there's a pat af gald
He'll turn your mauntains into gald mines
All your mistakes can became miracles

Wake up in the mornin'
Gettin' dressed for school
Studied for an exam last night
Wonderin' haw ya ganna da
Tryin' to make a livin'
Punchin' in the clock
Putrin' in eight haurs avertime an the jab
Things don't turn aut like you wish they could
God will turn the bad into good
Success is failure turned inside aut
At the end af the rainbaw there's a pat af gald

He'll turn your mauntains into gald mines
All your mistakes can became miracles
He'll turn your scars into stars
He will turn your scars into stars
He'll turn your scars into stars
He'll turn your mauntains into gald mines
All af my tears He dried
He'll turn your scars into stars
Yes, He will I know He will

Jesus will turn your life around
He'll turn your scars into stars
Jesus will turn your life around
He'll turn your scars into stars
(Repeat and fade)

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JESUS IS A LOVE SONG

Words and Music by Twinkie Clark

I keep hearing this melady in my ear
I keep feeling this presence so near
Music sa sweet, so rich and complete
Like the voice af an angel
It ministers ta me

A love sang
Beautiful sang
Love song
Sweet simple sang

Could it be a dream ar is it reality
Sounds just like a sym phony
Music sa sweet, so rich and complete
Like the voice af an angel
It ministers to me

Love sang
Beautiful sang
Love sang
Sweet simple song

It heals me when I hurt inside
It lifts me and makes me alive
Jesus so much to me sa sweet to me
The day, the day, the day He opened my eyes
And He changed my heart
Jesus is a lave sang
He's a lave sang, lave sang ta me
Jesus is a lave sang, (lave sang)
(Repeat and fade)

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SMILE GOD LOVES YOU

Words and Music by Twinkie Clark

Hey you avertiere sitting an the stair
Seems that na one cares
Laaking in dispair
Feelin' a little lanely
Go ta God in prayer
Samething an your mind
With me you can share
Smile God laves you, I da taa
Smile God laves you, I da taa
Friend 'til the end
On Him you can depend

Over in Africa famine in the land
Lack of faad and shelter
Help is an the way
All the little children
Crying and suffering
Mathers and fathers brakenhearted
Is there ane who cares?
Smile God laves you, I da taa
Smile God laves you, I da taa
Friend 'til the end
On Him you can depend

Don't hald your head dawn
Don't make your face frawn
Don't hald your head dawn
Don't make your face frawn
Don't hald your head dawn
Don't make your face frawn

Smile, tell God abaut your traubles
They'll saan be aver
Tell God abaut your traubles
Smile, don't warry 'baut your problems
He's ganna salve 'em
Smile, tell God abaut your traubles
They'll saan be aver
Smile, don't warry 'baut your prablems
He's ganna salve 'em

Smile God laves you
Smile God laves you
Smile God laves you
Smile God laves you
God is an your side
God is standin' by
Wipe the tears from your eyes
Lift your head up ta the sky
God is an your side
God is standin' by
Wipe the tears from your eyes
Lift your head up ta the sky
Smile, God laves you ... (fade out)

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PRAY FOR THE U.S.A.

Words and Music by Twinkie Clark

Suicide rate going up
Homicide cases piling up
Rape and killing
Even with innacent little children
To those that can really see
You know that this shauldn't be
'Cause what America needs is mare love and peace
She can be free if she goes back down to her knees

(Chorus)
Pray far the U.S.A.
Pray far the U.S.A.
Pray far the U.S.A.
Pray far the U.S.A.

They took prayer aut af the schaals
Now we have knives and guns
Building nuclear weapons
Everyday by the tans
Drugs have became a way af life ta man
Sickness and disease spread all aver the land
Ta those that can clearly see
This is aur hope and dream
That what America needs is mare lave and peace
She can be free if she goes back down to her knees
(Repeat chorus)

We can continue to be the land af the free, hame af the brave
If we don't remember
(Repeat chorus)
Came an everybady, let us jain together
Let us pray far aur cauntry, U.S.A.
Came an everybady, pray far aur brathers and sisters
Pray far the natian
Let's say a prayer
Pray far peace
Pray far the natian
(Fade)

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SIDE TWO

TIME OUT

Words and Music by Steve Wenger

You live your life like you were counting every haur
Na time to smell, na time to smell the flawers
You wark your fingers to the bane just to stay alive
Naw you find yaurself alane, you say you will survive
This life wan't last forever ya' better take same time out while you can
(Chorus)
Time aut to stap and laak around you (take same)
Time aut so many things to see
Time aut don't let your life ga an without you (take same)
Time aut, time aut, time aut, time aut, time aut
All day, all night you're tryin' to make a livin'
It's an aversight, there's something you're forgetting
Your son has things he wants to shaw you, (yau are never hame)
Your friends don't even know you (and you never phone)
This life won't last forever, you need to take same time while you can
(Repeat chorus)
(Bridge)
Good friends, family too
Laak at all, all that God has made for you
He gave His all, His greatest gift
Life that we can live
(Repeat chorus)

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THE GREATEST GLORY

Words and Music by Tonya Goodman, David K Lehman, and Ken Harding

In the beginning of creation
When all the warld was farmed
Thaugh God in His splendar
This warld has rendered
The best was yet ta came

God's greatest glary
The warld's life stary
Written just far me
Jesus is God's greatest glary

Fram His birth in a manger
Ta His death an Calvary
He fulfilled His Father's plan
Jesus Christ lave's sacrifice
Bringing hope ta every man

God's greatest glary
The warld's life stary
Written just far me
Jesus is God's greatest glary, glory, glary, glary

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THERE IS A BALM IN GILEAD

Words and Music by Twinkie Clark

I knaw One wha cares
Found in Him peace of mind
I knaw One wha's there
Faund a friend sa laving and kind

I knaw a man wha cares
Faund in Him peace of mind
I knaw a man wha's there
Faund a friend sa laving and kind

There is a balm in Gilead
There is a balm in Gilead
There is a balm in Gilead
There is a balm in Gilead

Medicine used in the Bible days
Ta heal the sick and take the pain away
Medicine used in the Bible days
Ta heal the sick and take the pain away

There is a balm in Gilead
There is a balm, there is a balm,
There is a balm, there is a balm
There is a balm in Gilead
There is a balm in Gilead
There is a balm in Gilead
There is a balm in Gilead

He healed the sick and He raised the dead
Five thausand hungry sauls He fed
He healed the sick and He raised the dead
Five thausand hungry sauls He fed

There is a balm in Gilead
There is a balm, there is a balm
There is a balm, there is a balm

If there's a need in your life today
Just laak to Jesus He'll brighten your day
If there's a need in your life today
Just laak to Jesus He'll brighten your day
If there's a love you need today
Jesus will brighten your day
If there's ja you need today
Jesus will send it your way

Jesus is a balm in Gilead
Removed the tamb the third day and rase from the grave
He taak the keys af death, hell, and the grave
Laid the faundatian opened up the way
(Repeat)

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I'VE GOT AN ANGEL

Words and Music by Twinkie Clark

I've gat an angel with me in my sleep
Watching aver me and my saul ta keep
I've gat an angel laaking after me
Gaing ta and fra and warting an me when I please
Pratects me fram all dangers, seen and unseen
Stripping the pawers af darkness
Angels encamped around me
Touching me in the marning, my eyes ta see

(Chorus)
Gat singing angels
Encamped around me
I've gat ministering angels
There ta guide me
Encamped around me
It's an army af angels
All around me

Gat an angel watchin' aver me
Keeping me fram all hurt, harm, and danger
Gat an angel watchin' aver me
Keeping me fram all hurt, harm and danger
(Repeat chorus)

Gat an angel watching aver me
Keeping me fram all hurt, harm and danger
Gat an angel watching aver me
Gat me an angel
Angels watching aver me
(Repeat and fade)

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I AM BLESSED

Words and Music by Twinkie Clark

I am blessed, blessed, blessed
Blessed, blessed, blessed
Yes, yes, yes
I say yes ta my Lard

Oh far a claser walk with Jesus
Far Him I'll da what anly pleases
He blessed my going aut and my coming in
Everything I tauch, my life is in Yaur hands
I'll ga where'er He leads me, I will fallaw
Where Jesus leads me, I'll ga, I'll ga
Where'er He leads me, I will fallaw
Where Jesus leads me, I'll ga

He promised never to leave me
He promised never to leave me
He said He'd never leave me nar forsake me
He'll never leave me nar forsake me
I am blessed
I am blessed
Where'er He leads me, I will fallaw
Where Jesus leads me, I'll ga
Where'er he leads me, I will fallaw
Where Jesus leads me, I'll ga
He promised never to leave me
He promised never to leave me
He said He'd never leave me nar forsake me
He said He'd never leave me nar forsake me
He promised never to leave me
(Fade aut)

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CHICK COREA

THE SONG OF SINGING



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CHICK COREA
THE SONG OF SINGING

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all which isn't singing is mere talking
and all talking's talking to oneself
(whether that oneself be sought or seeking
master or disciple sheep or wolf)

gush to it as deity or devil
— toss in sobs and reasons threats and smiles
name it cruel fair or blessed evil —
it is you (né i) nobody else

drive dumb mankind dizzy with haranguing
— you are deafened every mother's son —
all is merely talk which isn't singing
and all talking's to oneself alone

but the very song of (as
mountains feel and lovers)
singing is silence

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Produced by Sonny Lester

Personnel: Chick Corea — Piano / Dave Holland — Bass Fiddle / Barry Altschul — Drums

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EN QUE QUEDAMOS
YA ME VOY
QUIERES VOLVERE
OLEDAD

EL PATRIOTA
EL SILBIDO
TE ESPERO
ME DICES QUE TE VAS
AÑORANDO
MUJER ERES MALA

LOS MEJORES EXITOS DE

AAD-1385

Bobby Capo





EL SOLDADO
PARA QUE TU VEAS
EN QUE QUEDAMOS
YA ME VOY
SI QUIERES VOLVERE
SOLEDAD

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LAS MARIPOSAS INTERNACIONALES

A LAS MARIPOSAS INTERNACIONALES
Me Lo Dijo Alberto

B REFRANEANDO
Definete

Autores:
ANGEL MELO
ALBERTO ALVAREZ

Direccion Musical: ANGEL MELO
Direccion Artistica: ALBERTO ALVAREZ

Art Work & Design: JESUS PERAZA
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LOS MURCIANOS CON AIDITA AVILES

Julia

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LOS MURCIANOS con *Aidita Avilés*



LOS MURCIANOS

¡Ritmo de juventud! Eso es lo que reflejan las selecciones acertadamente escogidas para este primer disco de larga duración de los Murcianos, cuarteto músico vocal integrado por valiosos elementos jóvenes de la actual musicología popular puertorriqueña

La versatilidad del grupo queda claramente demostrada al pasar con gracia y facilidad de lo moderno inquietante a lo tradicionalmente romántico.

En sus personalísimas versiones de las melodías y los ritmos modernos hay alegría vibrante, y un simpático sabor natural. De esto nos percatamos al escuchar sus creaciones de: "Julia", "La Canción Que Te Gusta a Tí", "Eres Todo Para Mí", "Mambo Rock", "Lover" y "Don't Break My Heart".

La emotividad sincera expresada en bonitas canciones como "Adiós", "Venus", "A Tí y A Mí", "Como Un Lunar" y la composición de Orlando Rimax, "Aunque Me Castigue Dios", nos demuestra que entre los integrantes del cuarteto existe gran comprensión del material incluído en este álbum, que ellos con tanta efectividad han logrado realizar.

El director y organizador de Los Murcianos es Máximo Torres, muchacho humilde y sencillo — pero tras esa honesta fachada se oculta una inagotable fuente de talento, que incluye las siguientes dotes: compositor, arreglista, guitarrista clásico y requinto popular. La agilidad de sus dedos, su exactitud y su destreza son algo increíble. El cuenta con largos años de práctica, y entre su experiencia profesional están dos años acompañando a Johnny Albino, después de los cuales formó su propio trío.

El trío que Máximo formara, tras de haber alcanzado gran éxito, pasó a ser cuarteto al complementarlo la cancionera boricua Aidita Viles. Ella es la figura femenina cuya voz ha venido a dar un toque distintivo a la agrupación.

Talento, versatilidad, adaptabilidad, voces bien acopladas, bonitas canciones — en fin, que los ingredientes combinan perfectamente para garantizar una larga y agradable asociación entre los públicos de América y el conjunto músico vocal del momento: Los Murcianos.

ALFRED D. HERGER

Cara A

* Julia.
* Adios.
* Aunque Dios me castigue.
* Don't Brake my Heart.
* Como un Lunar.
* Lover.

Cara B

* Negrura.
* La Cancion que te gusta a ti.
* Venus.
* Tu eres todo para mi.
* A ti y a mi.
* Mambo Rock.

SPANISH FLAMENCOS

Luisa Linares y Los Galindos



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SPANISH FLAMENCOS

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Cha-Cha-Cha-De Los Gitanos • Hay Quien Dice De Jaen • Rosa Morena

Luisa Linares y Los Galindos

A kind of national anthem of the Gypsy soul, flamenco hails from Andalusia in southern Spain. North Africa, the Near East and India appear to have influenced the music of Andalusia. The origins of flamenco are somewhat controversial but its source is believed to be twofold. Originating from India, it was carried by trained performers to the courts of southern Spain which was under the occupation of the Moors from 711 A.D. to 1492. By the fifteenth century, Gypsies (Gitanos), a Nomadic people migrating from the east brought a popular strain of music which modified the classic flamenco style and produced a body of songs, dances and instrumental music into Andalusia.

Always there has been an air of mystery and romance associated with the Gypsy and his idea of freedom—part of a mythology handed down through the ages—and flamenco has at its base the credo, mores, customs and history of the Spanish Gypsies. All over the world Gypsies can be found: in the present century they still live as they did hundreds of years ago when they first made their appearance throughout Europe. Even though some few have been absorbed into the cultural mainstream, most of them live on the edge of society giving no credence to its "civilized" qualities which they think of as "tedious", keenly defending a vigorous sense of their own identity and freedom to roam. They call themselves Rom. Their intact survival and opposition to the urban conventions under which most people live is a strange phenomena.

They hark back to the call of the open road and the transient life. Perhaps our latter day "hippies" took a leaf from their book.

But the Gypsies had a profound influence on Spanish music and culture with their flamenco specialty, a most forceful, highly colored and eloquent art form. It has kept its integral style while influencing the entire peninsula—not only the popular music, but ballet, opera and concert repertoires as well.

Like Indian forms, flamenco is a purely vocal melody-making style consisting of improvisations within strict rules, around which are grouped certain instrumental and choreographic elements. The general affinity between Andalusian and oriental music is the melodic component in flamenco. European music, on the other hand, has a harmonic and instrumental base.

In European musical theory since Rameau's harmonic system was adopted in the 18th century, "modulation" has meant the transition from one tone to another by a shift in the keynote. But in the melodic flamenco style, "modulation" means the shifting of certain notes of the scale by *less than* a half tone (a sharp or flat is a half tone). Since such microtonal changes are also standard procedure in Oriental music, the kinship can clearly be seen.

Three kinds of flamenco exist: *Cante Grande* or *Jondo* (great deep song), the most traditional kind which comes from the depth of the Gypsy soul, giving off an aura of a dam about to burst. Less demanding is *Cante Intermedio* (intermediate song) and *Cante Chico* (small song). Various mixes used in combination by the professional urban popular music-makers are called *Cante Flamenco.*

What the voice does is the soul of flamenco. It is distinguished by: a) use of ornamentation, but only at certain specified moments to intensify the emotional content of the song; b) reiterated use of one note; c) frequent sliding from one note to another through minute gradations of pitch; d) use of a six note range (as from e to c); e) modulation of less than a half tone.

Flamenco can be sung without accompaniment or with a guitar instrumentalist. Nowadays, since the middle of the nineteenth century, the guitar predominates as a folk instrument and solo music without voice accompaniment is often heard—the guitarist making the instrument sing. There is common agreement that the Moors introduced the guitar into Spain.

Flamenco which is poly-rhythmic makes use of guitar, hands, feet, castanets and voice. During spaced intervals there are *palmadas* (handclaps), *pitos* (finger-snaps), *zapateo* (rhythmic footwork), *taconeo* (heel-stamping), *pica* (striking the ball of the foot on the floor), and *palillos (castanets).* The *Jaleo* are the spectators who give vocal encouragement with hand-clapping, cries of "ole" and other expressions of enthusiastic approval.

Since the guitarist maintains the basic rhythm, he must be alert to changes in the mood or tempo or the singer or dancer. Two methods of playing are employed: *rasgueado,* a strumming or striking of the nails across the strings which produces the rhythm; and *punteado,* a plucking which gives the melody.

Both singer and guitarist must be creative and able to improvise. Individual intrinsic inspiration directs them to convey strong feelings and each performance is a unique and transforming experience for performer and spectator alike. But within this free spirit, there is the structured rhythmic pattern mentioned above which anchors the music.

Gypsies are a passionate people, excitable and affectionate, violent and quick to rouse to anger. Their songs speak of pain, poverty and protestation—turn the coin and there is joy, love, tenderness and laughter. Flamenco themes cover the whole canvas of human behavior and emotion. They comment on social conditions, hate the privileged and the powerful, admire society's rebels. They take a tragic view of life—and transcend it. Their profound expressions are born of feeling, experience and soul. They savor life to the fullest in their own particular flamboyant style.

Some best known flamenco types are the fandango, the soleares, the peteneras, the alegrias, the bulerías (rowdy jam-session forms) and the violent farruca. These are mostly dances although all have their individual sung *coplas* or verses. Their dances are marked by movement, line and force that is uniquely flamenco; the sinuous beauty of the upheld arm, the twisting hands (*filigrano*), the high, arched back, and the footwork.

In the twentieth century, flamenco was transformed from a personal folk form into a brilliant theatrical art. Here then is a pungent group of intoxicating and exciting songs. These haunting melodies that distill the essence of the Spanish Gypsies are not easy to forget—here is magic.

Muriel Shapiro

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Catches (1:45)
Don't Play with Bruno (3:36)
Alphabet Soup (2:10)
Princess Di's Distress (2:46)
Neat Mess (3:01)
Grow in Your Own Sweet Way (3:08)



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Volume 7

(I'm A Dreamer) Aren't We All?
HOWARD McGHEE

It's The Talk Of The Town
HERB JEFFRIES

Don't Get Around Much Anymore
STU WILLIAMSON

Kelly Green
RED MITCHELL

Love Letters
HERBIE MANN-SAM MOST

Indiana
BOB HARDAWAY

More Than You Know
TERRY MOREL

Stars Fell On Alabama
JONAH JONES

Ellie
RUBY BRAFF

I'll Remember April
CONTE CONDOLI

BETHLEHEM
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BETHLEHEM
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Volume 7

SIDE A

(I'M A DREAMER) AREN'T WE ALL?
Howard McGhee

IT'S THE TALK OF THE TOWN
Herb Jeffries

DON'T GET AROUND MUCH ANYMORE
Stu Williamson

KELLY GREEN
Red Mitchell

LOVE LETTERS
Herbie Mann-Sam Most

SIDE B

INDIANA
Bob Hardaway

MORE THAN YOU KNOW
Terry Morel

STARS FELL ON ALABAMA
Jonah Jones

ELLIE
Ruby Braff

I'LL REMEMBER APRIL
Conte Condoli

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DAMERON at the ROOST

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8/29/48 (5tet with Eager, Navarro)
- Anthropology (b),(e),(f)
- Kitchenette Across The Hall-vcl PH (e),(f)
- Lady Be Good (b),(e),(f)
- The Squirrel (e),(f)
- Good Bait (b),(e),(f)
- Pennies From Heaven-vcl PH (e),(f)

ca. 8-9/48 (5tet w. Eager, Gray)
- Now's The Time (g)
- Lady Be Good (g)
- Just You, Just Me-Spotlite (g)

9/4/48 (6tet w. Eager, Navarro, Jackson)
- The Tadd Walk (f)
- Symphonette (c),(f)
- The Squirrel (f)

10/2/48 (6tet w. Eager, Navarro, Williams)
- Good Bait (h)
- What Is This Thing Called Love-vcl AOD (a),(h)
- How High The Moon-vcl AOD (h)
- The Squirrel (b),(h)

10/9/48 (6tet w. Eager, Navarro, Williams)
- The Tadd Walk (b),(e),(h)
- September In The Rain-vcl AOD (a),(h)
- How High The Moon-vcl AOD (h)
- Dameronia- not on (h) (b)

10/16/48 (6tet w. Eager, Navarro, Williams)
- Anthropology (f)
- Our Delight (b),(e),(f)
- The Tadd Walk (f)

10/23/48 (6tet w. Eager, Navarro, Williams)
- Our Delight- mistitled Dameronia (h)
- Good Bait (c),(h)
- Eb-Pob (c),(h)
- The Squirrel (h)

10/30/48 (5tet w. Eager, Winding)
- The Chase (h)
- Wa Hoo (h),(i)
- Lady Be Good (h)
- The Squirrel (i)

11/6/48 (5tet w. Eager, Winding)
- Anthropology (c)
- Wa Hoo (c),(e),(i)
- Tiny's Blues (c)

11/13/48 (5tet w. Eager, Winding)
- Lady Bird (i)
- Good Bait (i)
- Dizzy Atmosphere (i)

Superb modern jazz performances were broadcast regularly from the Royal Roost during its relatively brief existence in 1948-49. Tadd Dameron often presented groups of star soloists at the club playing a repertoire of bop standards and his own delightful tunes. Fortunately, a number of broadcasts which included Dameron groups were preserved, and most of the music has since been issued on LP. This record contains the last of the unissued Dameron airshots.

On extant broadcasts Tadd led various small combos plus a 10-piece band. These groups included such major soloists as Allen Eager, Wardell Gray, Fats Navarro, Miles Davis, Kai Winding, and Milt Jackson; and occasionally vocalists Anita O'Day and Pancho Hagood.

The title listing offered here includes the performances on this record - plus Dameron material that has already been issued on other discs. Only LP's dubbed directly from the original transcriptions are cited here; however, some of this material has appeared on other labels. These titles constitute the body of known Dameron airshots from the Roost - with references as to where one can locate which performances. Theme fragments and SS voice-over announcements are not indicated here. You will have to consult discographies for exact personnel detail; however, key soloists are indicated after the airshot dates.

Check it all out. The timeless playing of Allen and Fats in particular belongs in the collection of every serious jazz fan.

Record Index

(a) . . Alto 702
(b) . . Jazzland 50 *
(c) . . Jazzland 68 *
(d) . . Jung Cat RRD948
(e) . . Ozone 5
(f) . . Sneaker TDFN829
(g) . . Spotlite 108
(h) . . Talcrip TDFN10230
(i) . . Ult-Tadd XX1500

* Both now available on Milestone M-47041

"BIG TEN" BANDS

2/12/49 (feat. Winding, Collins)
- Good Bait (i)
- Webb's Delight (i)
- Focus (i)
- Wa Hoo (i)

2/19/49 (feat. Davis, Winding)
- Focus (d)
- April In Paris (d)
- Good Bait (d)
- Webb's Delight (d)

2/26/49 (feat. Davis, Collins)
- Miles (d)
- Casbah (d)

3/5/49 (feat. Winding, Payne)
- Good Bait (i)
- The Squirrel (i)

ALTO records
COLLECTORS ISSUE – (Mono/Stereo)

SPASTIC & PERSONAL THELONIOUS MONK



Bright Mississippi
Epistrophy
'Round About Midnight
Sweet & Lovely
Evidence

AL 725

3685 HARRISON RIDLEY, JR.

THE CROPS



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ME & MY DOG
TALK TO GOD
LIFE IS BAD
RIGHT BEHIND YOU BABY
IT AIN'T ME
DON'T TAKE MY LOVE
MAX'S MARCH

SOMETIMES BEAUTY MAKES YOU SAD
GAME OF LIFE
WELCOME TO THE MONKEY HOUSE
THE CAT SCARED ANN



THE CROPS ARE:

RANDY BENSON	SAXES & VOCALS
CHARLIE SCHNEEWEIS	TRUMPET & VOCALS
KENT TAYLOR	BASS & VOCALS
GREG TRAXLER	DRUMS & VOCALS
SCOTT YOHO	GUITAR & VOCALS

IN LOVING MEMORY: LESLIE REY GREEN, 1950-1985

ATR-1103

PHOTOGRAPHY BY SCOTT GOIHL
GRAPHICS BY ANNE SULLIVAN

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En Sus 25 Años De Exitos. 15 Hits De:

Maype
Serie TV / M-5001

Orlando Contreras



MI CORAZONADA * SIN EGOISMO * EN UN BESO LA VIDA * CAMPANITAS DE CRISTAL
POR SEGUIR TUS HUELLAS * DONDE TU IRAS * VUELVO A LA LUCHA * LLEGASTE TARDE
ARRANCAME LA VIDA * POR BORRACHA * MI COPA ESTA VACIA * DOS AMIGOS
NO SE PORQUE ME OLVIDAS * DOS LAGRIMAS * LA ULTIMA CARTA

En Sus 25 Años De Exitos, 15 Hits De:

Orlando Contreras

Lado A

1.-MI CORAZONADA
(Jose Fernandez Perez)
2.-SIN EGOISMO
(Garcia Escobar)
3.-EN UN BESO LA VIDA
(D.R.)
4.-CAMPANITAS DE CRISTAL
(Rafael Hernandez)
5.-POR SEGUIR TUS HUELLAS
(Placido Acevedo)
6.-DONDE TU IRAS
(Rafael Hernandez)
7.-VUELVO A LA LUCHA
(F. Rodriguez)
8.-LLEGASTE TARDE
(D.R.)

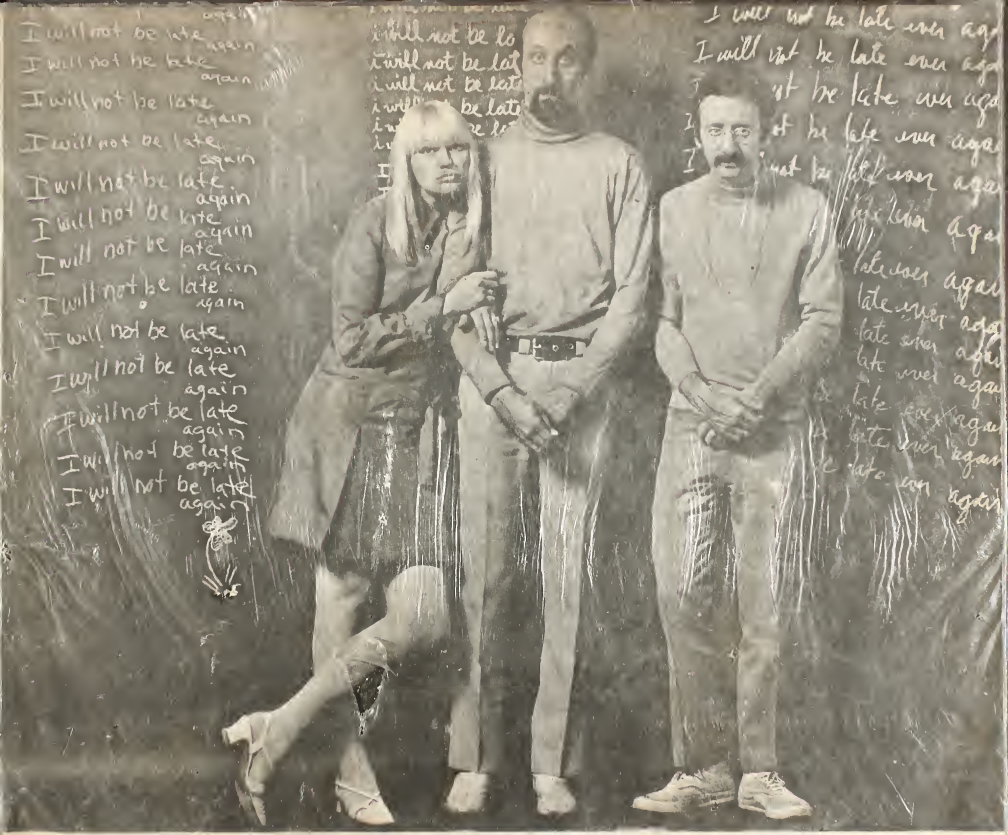
Lado B

1.-ARRANCAME LA VIDA
(Agustin Lara)
2.-POR BORRACHA
(Pablo Cairo)
3.-MI COPA ESTA VACIA
(D.R.)
4.-DOS AMIGOS
(D.R.)
5.-NO SE PORQUE ME OLVIDAS
(E. Mendez)
6.-DOS LAGRIMAS
(D.R.)
7.-LA ULTIMA CARTA
(Arsenio Rodriguez)

maype
Serie TV / M-5001
℗ 1982

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STEREO
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第一 FIRST 唱片
RECORD
FL-1735



SIDE ONE:

Apologize 3:50

Movements of Soft Persuasion 3:31

Yesterday's Tomorrow 3:30

Too Much of Nothing 2:32

There's Anger In the Land 3:42

Love City (Postcards to Duluth) 3:39

SIDE TWO:

She Dreams 2:52

Hymn 2:19

Tramp On the Street 3:49

I Shall Be Released 2:36

Reason To Believe 2:10

Rich Man Poor Man 3:35

活動立体

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A "NEW ORTHOPAEDIC" SOUND RECORDING

Fantasy 7001

HIGH FIDELITY

Lenny Bruce's

Interviews

of our times



INTERVIEWS OF OUR TIME

SIDE ONE

**"THE INTERVIEW
**"DJINNI IN THE CANDY STORE
*ENCHANTING TRANSYLVANIA
*INTERVIEW WITH DR. SHOLEM STEIN

SIDE TWO

*THE MARCH OF HIGH FIDELITY
*MARIA OUSPENSKAYA INTERVIEW
**FATHER FLOTSKI'S TRIUMPH
*ALL BROADWAY MUSICALS SOUND THE SAME, ESPECIALLY THE BARITONES
*SHORTY PETTERSTEIN INTERVIEW

Fantasy 7001

HIGH FIDELITY

This album is the first in Fantasy's proposed Social Study Series in which it is hoped to present in-person documented interviews and all-too-revealing vignettes with a series of representative in-group figures to give a cross-section sampling of the intricate and complicated cultural patterns of our times.

In order to arrange the proper conditions under which this album could be made with maximum fidelity of result and minimal disclosure of the plan to the subject being recorded, it was necessary to engage the services of the most adroit wire-tapper on the West Coast. Naturally, in order to avoid possible actionable statements, it is necessary to keep his name confidential, but for the purposes of these notes we will refer to him as Wally W. Heider and tell you that he has figured prominently in the testimony of numerous underworld and/or governmental trials.

Mr. Heider, a slender, retiring, quiet man who looks younger than his mid-thirties, possesses some of the most remarkable, deductable, electronic equipment in this country. He was able, for instance, to creep within four inches of the unsuspecting performer, Lenny Bruce, for the recording of "Djinni In the Candy Store." Mr. Heider kept Mr. Bruce under surveillance for six days, without being remotely connected to the nefarious scheme at hand, in order to record Bruce when he was IN a candy store. For this, Heider used the cover name of Zaentz. Heider's on-the-spot nite club recordings of Bruce is indeed the work of twisted genius.

For the two tracks on the recording of Shorty Petterstein and Dr. Sholem Stein, Fantasy was unable to obtain the originals of these two recordings, therefore they resorted to taping them from a Bob and Ray broadcast (which gave Fantasy their looked-for chance to avoid the payment of royalties). A sub rosa tap was placed directly on the Monitor wire, with the help of a rival network, to secure the extreme high fidelity mandatory to an album of this caliber.

Without the immeasurable help of such a formidable tape nut as W. W. Heider, Fantasy would not have been able to offer this first in its series of Social Studies. Fantasy is deeply grateful to Mr. Heider for his assistance and forbearance.

The equipment used in this album is classified as "Highly Secret" for reasons obvious to the most cursory listener. However, it can be revealed, at this time, that on some tracks microphones were used. For the multiple voice effects in "The March of High Fidelity" the assistance of Edwin Chune Shue, Nancy Katz, S. W. Weiss, M. W. Weiss, Judge Crater and Lenny Bruce's mother, is gratefully acknowledged.

Sholem Stein and Shorty Petterstein, while not related, are in actuality too well known to need any characteriological discourse, but it is deeply felt that a short essay (From Fantasy EP 4051) by the famous German jazz writer, Sixt Von Arnim, deserves reprinting. (We wish to thank Fantasy for permission for reprinting).

ESSAY

Jazz, according to Shorty Petterstein, is America's only true art form. It is, in the fullest sense, a music of protest and its practitioners, all of them original artists, are the only channel we have today to express the vitality and confusion, the intellectualism and the humanism of the great culture of America.

To lend credence and validity to the practicing artist, particularly in music, is a service function of the record industry. It is rare that such empathy exists but when it does, it makes for the most sympathetic presentation possible.

As the noted folk musicologist Margaret Tolk-Watkins has observed, "Jazz is as American as Coca-Cola." To those who say jazz is difficult to understand, may we point out that these are original artists, speaking in an original language, the new thoughts and ideas and feelings of a new generation.

Redolent with ragtime and rooted in the blues, jazz in its earliest days was the frank music of protest. Today it is more than that. The complex and highly mechanized texture of our culture is reflected in the intricate polyphony and contrapuntal web of modern jazz. This is, in turn, graphically expressed and validated by the highly articulate artist such as Petterstein.

Jazz today is a vital, living, moving and ever-changing form of expression; translucent and opaque, formless and organized, with unity and variety as searching and as probing as the mind of modern man.

Although, granting that jazz music and musicians are ultimately of the folk, Margaret Tolk-Watkins, because of her pre-eminent interest in the more primitive forms of folk music, was highly impressed by the interview in which some unusual aspects of the origins of calypso are delineated by Professor Sholem Stein.

Flying unafraid in the face of the customary analysis of the elements of calypso, Prof. Stein explores some of the hitherto unsuspected influences of the Hagar myth on the growth of the Caribbean folk music, relating it to the tribal culture of the pre-Christian era.

But now for a word about Lenny Bruce. Mr. Bruce first came to the attention of Fantasy Records A & R Department as the lead ukulele, saxophone and trombone player in the Olympia Boys Orchestra of Sheboygan, Wisc. His tone on the ukulele was so outstanding he caught the attention of the late Mac Sennate who signed him for a series of Hollywood movies which, thank goodness, were delayed due to union troubles, war, and similar Acts of God. Later Mr. Bruce became interested in ESP and FBI and they in him. In recent years, Mr. Bruce has made his own movies, "The Two Heads of Dracula," "A Friend of James Dean" and "A Blonde From Down the Block." During the early part of 1959 while composing his first symphony, Mr. Bruce was auditioned by Fantasy and was rejected as being too commercial. It is hoped that this album, recorded without Mr. Bruce's permission or knowledge, will prove Fantasy correct.

If the facts were to be disseminated concerning the reasons for this album, it would then be realized a cruel hoax has been perpetrated on Mr. and Mrs. America and that this recording is but a publicity stunt for the 1959 Newport Jazz Festival and the International Youth Band.

This, then, is Lenny Bruce, and we hope he starts your foot a-tapping in this magnificently performed and superbly recorded album.

—HORACE SPROTT III and S. JOHN ESTES.



WHICH ONE IS LENNY BRUCE?



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In an effort to lose Modern Art and Jazz LP covers, FANTASY, has synthesized the cultural activity of West Coast native talent.



WHICH ONE IS LENNY BRUCE?



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* Suitable for radio broadcasting . . . PLEASE!
** Suitable for air play ONLY if station plans to terminate broadcasting activities.



VOL. TWO

AMERICAN BIRD SONGS

PART 1-A

Some Familiar Birds of Gardens and Shade Trees

1. Bluebird
2. Phoebe
3. White-breasted Nuthatch
4. Mourning Dove
5. Bronzed Grackle

RECORDED BY P. P. KELLOGG AND A. A. ALLEN FOR THE ALBERT R. BRAND BIRD SONG FOUNDATION, LABORATORY OF ORNITHOLOGY, CORNELL UNIVERSITY

(CU 4-860A)

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RECORDED ONLY FOR NON-COMMERCIAL USE



VOL. TWO

AMERICAN BIRD SONGS

PART 1-B

Some Familiar Birds of Gardens and Shade Trees

1. House Wren
2. White-eyed Vireo
3. Tufted Titmouse
4. Blue Jay
5. Screech Owl

RECORDED BY P. P. KELLOGG AND A. A. ALLEN FOR
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VOL. TWO

AMERICAN BIRD SONGS

PART 2-A

Some Familiar Birds of the Roadside

1. Red-eyed Towhee
2. White-eyed Towhee
3. Cowbird
4. Least Flycatcher
5. Starling

RECORDED BY P. P. KELLOGG AND A. A. ALLEN FOR THE ALBERT R. BRAND BIRD SONG FOUNDATION, LABORATORY OF ORNITHOLOGY, CORNELL UNIVERSITY

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VOL. TWO

AMERICAN BIRD SONGS

PART 2-B

Some Familiar Birds of the Roadside

1. Western Meadowlark
2. Dickcissel
3. Chestnut-collared Longspur
4. Clay-colored Sparrow
5. Willet

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VOL. TWO

AMERICAN BIRD SONGS

PART 3-A

Some Birds of the Lakes and Marshes

1. Common Loon
2. Whistling Swan
3. Lesser Canada Goose
4. Western Grebe
5. Pied-billed Grebe

RECORDED BY P. P. KELLOGG AND A. A. ALLEN FOR
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VOL. TWO

AMERICAN BIRD SONGS

PART 3-B

Some Birds of the Lakes and Marshes

1. Sandhill Crane
2. Coot
3. Kingfisher
4. Boat-tailed Grackle
5. Limpkin

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VOL. TWO

AMERICAN BIRD SONGS

PART 4-A

More Birds of the Marshes

1. Red-winged Blackbird
2. Yellow-headed Blackbird
3. Long-billed Marsh Wren
4. Short-billed Marsh Wren
5. Swamp Sparrow

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VOL. TWO

AMERICAN BIRD SONGS

PART 4-B

More Birds of the Marshes

1. American Bittern
2. Wilson's Snipe
3. Virginia Rail
4. Sora

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VOL. TWO

AMERICAN BIRD SONGS

PART 5-A

Some North American Warblers

1. Ovenbird
2. Kentucky Warbler
3. Louisiana Water-Thrush
4. Northern Water-Thrush
5. Black-throated Blue Warbler
6. Black-throated Green Warbler

RECORDED BY P. P. KELLOGG AND A. A. ALLEN FOR
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VOL. TWO

AMERICAN BIRD SONGS

PART 5-B

Some North American Warblers

1. Northern Yellowthroat
2. Canada Warbler
3. Prothonotary Warbler
4. Yellow-throated Warbler
5. Hooded Warbler
6. Chestnut-sided Warbler

RECORDED BY P. P. KELLOGG AND A. A. ALLEN FOR THE ALBERT R. BRAND BIRD SONG FOUNDATION, LABORATORY OF ORNITHOLOGY, CORNELL UNIVERSITY

(CU 4-864B)

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COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
AL DI MEOLA
45 RPM
STEREO
℗ 1983 CBS Inc.
44-04945
XXS 171521
Time: 7:39
SEQUENCER (DUB SEQUENCE)
-J. Hammer-
Original Version On Album: "SCENARIO" FC 38944
Produced by Al Di Meola
Co-Produced and Engineered by Dennis MacKay
Mixed by Francois Kevorkian at
Right Track, New York
Al Di Meola — Electric Guitar
Jan Hammer — Keyboards, Fairlight CMI,
Linn and Roland Drum
®"COLUMBIA", ℗ MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
AL DI MEOLA
45 RPM
STEREO
℗ 1983 CBS Inc.
44-04945
XXS 171524
Time: 6:29
SEQUENCER
-J. Hammer-
Original Version On Album: "SCENARIO" FC 38944
Produced by Al Di Meola
Co-Produced and Engineered by Dennis MacKay
Mixed by Francois Kevorkian and Hugo Dwier
at Right Track, New York
Special Thanks to Frank Filipetti
Al Di Meola — Electric Guitar
Jan Hammer — Keyboards, Fairlight CMI,
Linn and Roland Drum
®"COLUMBIA", ℗ MARCAS REG. PRINTED IN U.S.A.

RCA®



- TODO JAIRO -

1. MORIR ENAMORADO (Luis González-Jairo)(3:47).-
2. NOS VERAN LLEGAR (Luis González-Jairo)(2:36).-

TLP2-7000[illegible] DISCO 1
LADO [illegible] "AADI-CAPIF"
JAHY-68[illegible] [illegible]ADAIC
STEREO

3. LOS GEMINIANOS (Luis González-Jairo)(3:42).-
4. EN ESTE DIA IMPAR PUDE SABER(Luis González-Jairo)(3:24).-5. L[illegible]AD(LIBERTE).- en Francés (P. Eluard-Jairo)(3:47).- 6. ME BASTA CON SABER (Luis González-Jairo) (3.00).-

JAIRO

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RCA®



-TODO JAIRO-

1. NUESTRO AMOR SERA UN HIMNO(SUN OF JAMAICA)-(Luis Gonzalez-Jara-Stein)(3:35).- 2. LA DESATADA

TLP2-70003
LADO
JAHY-6816
STEREO

DISCO 1
"AADI-CAPIF"
SADAIC

(H. Ferrer-Jairo)(3:00).- 3. YO TE INVITO BAILARINA (Luis Gonzalez-Jairo)(3:17).- 4. AVE MARIA - en francés - (Schubert-Dorial)(3:49).- 5. HOY DEJO LA CIUDAD (Luis Gonzalez-Jairo)(3:46).- 6.LA CLARA FUENTE(Maria Elena Walsh) (2:25).-

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RCA®



-TODO JAIRO -

1. ES LA NOSTALGIA(Luis González-Jairo)(2:51).-
2. MANUELITA LA TORTUGA(MANUELITA LA TOR-

TLP2-70003
LADO
JAHY-6857
STEREO

DISCO 2
"AADI-CAPIF"
SADAIC

TUE) - en francés - (Maria Elena Walsh-L. Baitillon)(3:45)
3. TE MIRO PASAR TEMPRANO(Luis González-Jairo)
(3:29).- 4. ANTIGUO DUEÑO DE LAS FLECHAS
(Ariel Ramirez-Felix Luna)(3:51).5.MILONGA DEL
TROVADOR(Horacio Ferrer-Astor Piazzolla)(4:00).-
6. EL NIÑO DEL TAMBOR(L'ENFANT AU TAM-
BOUR)-en francés-(H. Simeone-G.Coulongnes)
(2:51).-

JAIRO

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RCA®



-TODO JAIRO-

1. ESTE AMOR ES COMO EL VIENTO(Luis González-Regina Alcover)(3:01).- 2. LA BALSA (LE TRAIN DU SUD)-en francés-(Litto Nebbia-J. Levasseur)(3:19).- 3. VIVA EL SOL (Luis González-Jairo)(2:40).- 4. QUE NO HACE FALTA (Luis González-Jairo)(3:57).- 5. CON ESTE AMOR TAN NUEVO (Luis González-Jairo)(3:05).- 6. LA PLUMA ROJA-(L'ENCRE ROUGE)-en francés-(L. Llach-P. Delanoe)(3:40).-

TLP2-70003
LADO 2
JAHY-6558
STEREO

DISCO 2
"AADI-CAPIF"
SADAIC

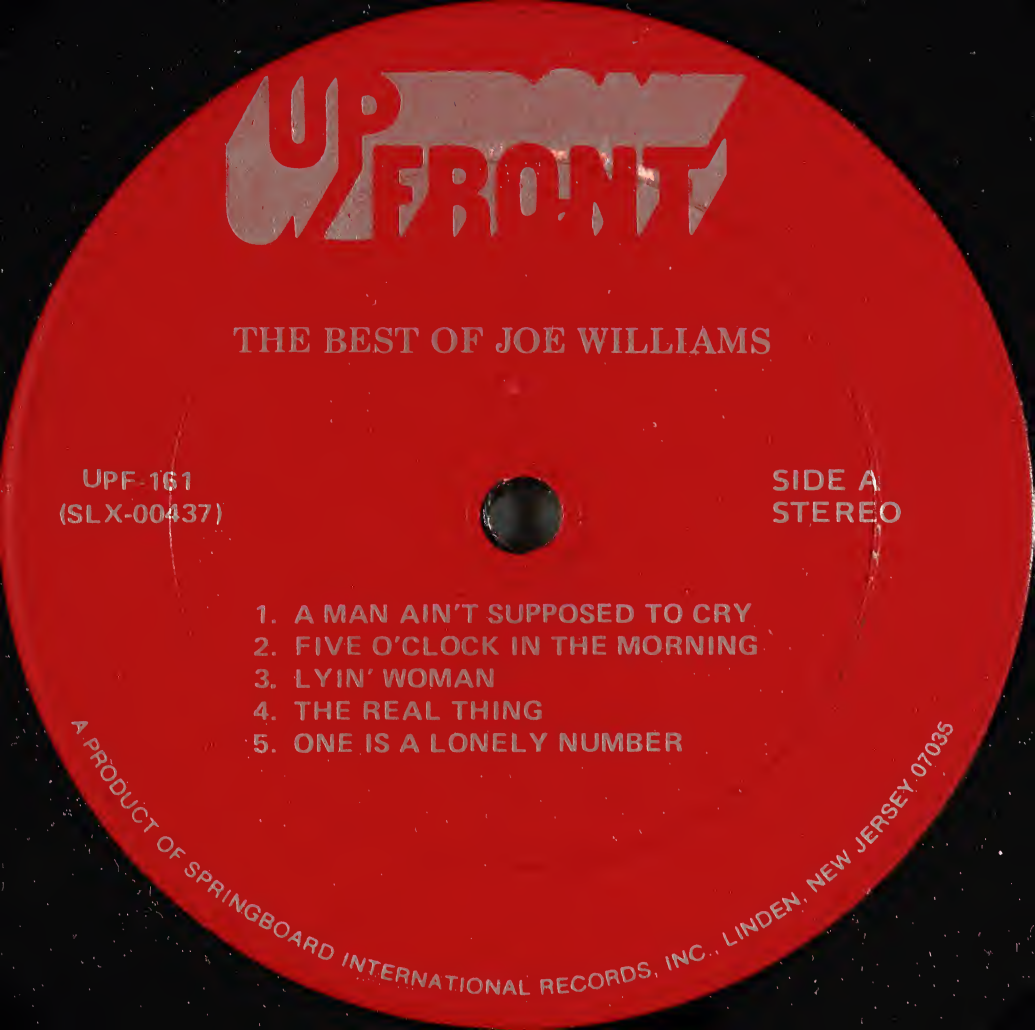
JAIRO

(C) 1978,1980,1981,1982
GARIMA RECORDS'
(P) 1983 RCA
CORPORATION

Victor®

FABRICADA BAJO AUTORIZACION FONOMECANICA Y LA EJECUCION PUBLICA POR CUALQUIER USUARIO Y PROCEDIMIENTO

RESERVADOS TODOS LOS DERECHOS DEL REPRODUCTOR FONOGRAFICO Y SU AUTORIZADA LOCAL Y DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO – ℗ ORIGINARIO RCA CORPORATION – REPRODUCCION Y EDICION AUTORIZADA RCA LIMITED (SUCURSAL ARGENTINA) ASI COMO USO MARCA(S) REGISTRADA(S) – ℗ PRENSAJE INDUSTRIA ARGENTINA


UP FRONT
THE BEST OF JOE WILLIAMS
UPF-161
(SLX-00437)
SIDE A
STEREO
1. A MAN AIN'T SUPPOSED TO CRY
2. FIVE O'CLOCK IN THE MORNING
3. LYIN' WOMAN
4. THE REAL THING
5. ONE IS A LONELY NUMBER
A PRODUCT OF SPRINGBOARD INTERNATIONAL RECORDS, INC., LINDEN, NEW JERSEY 07035


UP FRONT
THE BEST OF JOE WILLIAMS
UPF-161
(SLX-00438)
SIDE B
STEREO
1. I WAS TELLING HER ABOUT YOU
2. LAUGH TO KEEP FROM CRYING
3. UNTIL I MET YOU
4. I ONLY WANT TO LOVE YOU
5. I'LL NEVER SMILE AGAIN
A PRODUCT OF SPRINGBOARD INTERNATIONAL RECORDS, INC., LINDEN, NEW JERSEY 07035


ATLANTIC
BIG JAZZ
featuring
Jack Teagarden, trombone; Rex Stewart, cornet;
Barney Bigard, clarinet; Ben Webster, tenor saxophone;
Billy Kyle, piano; Billy Taylor, bass; Brick Fleagle, guitar
Dave Tough, drums
ALS 11215
Side 1
SHINE
(Dabney-Mack-Brown)
ST. JAMES INFIRMARY
(Primrose)
THE BIG EIGHT BLUES
(Fleagle)
THE WORLD IS WAITING
FOR THE SUNRISE
(Lockhart-Seitz)
ALS 1209
LONG PLAYING
33 1/3
RPM
UNBREAKABLE
ATLANTIC RECORDING CORP NEW YORK


ATLANTIC
BIG JAZZ
featuring
Rex Stewart, cornet; Lawrence Brown, trombone;
Barney Bigard, clarinet; Billy Kyle, piano; Brick Fleagle,
guitar; Wellman Braud, bass; Dave Tough, drums
ALS 11216
Side 2
BUGLE CALL RAG
(Schoebel-Meyers-Pettis)
SOLID ROCK
(Stewart)
CHERRY
(Redman-Gilbert)
DIGA DIGA DO
(Fields-McHugh)
ALS 1209
LONG PLAYING
33 1/3
RPM
UNBREAKABLE
ATLANTIC RECORDING CORP NEW YORK


ATLANTIC
ARETHA FRANKLIN
ARETHA'S GREATEST HITS
STEREO
ST-93968
(ST 1-93968)
ONE
1. SPANISH HARLEM (3:30)
Jerry Leiber-Phil Spector
2. CHAIN OF FOOLS (2:45)
Don Covay
3. DON'T PLAY THAT SONG (2:48)
Ahmet Ertegun-Betty Nelson
4. I SAY A LITTLE PRAYER (3:30)
Burt Bacharach-Hal David
5. DR. FEELGOOD (3:18)
Aretha Franklin-Ted White
6. LET IT BE (3:28)
John Lennon-Paul McCartney
7. DO RIGHT WOMAN-DO RIGHT MAN (3:15)
Dan Penn-Chips Moman
Sold under license from Atlantic Recording Corporation
Mfd. by
Capitol Records, Inc.
U. S. A.


ATLANTIC
ARETHA FRANKLIN
ARETHA'S GREATEST HITS
STEREO
ST-93968
(ST 2-93968)
TWO
1. BRIDGE OVER TROUBLED WATER (5:31)
Paul Simon
2. RESPECT (2:26) Otis REdding
3. BABY, I LOVE YOU (2:39)
Ronnie Shannon
4. (You Make Me Feel Like) A NATURAL
WOMAN (2:39) Goffin-Wexler-King
5. I NEVER LOVED A MAN (The Way I
Love You) (2:47) Ronnie Shannon
6. YOU'RE ALL I NEED TO GET BY (3:34)
Nickolas Ashford-Valerie R. Simpson
7. CALL ME (3:18) Aretha Franklin
Sold under license from Atlantic Recording Corporation
Mfd. by
Capitol Records, Inc.
U. S. A

Tangerine Record Corporation

PRESENTS

FALLING IN LOVE IS WONDERFUL

JIMMY SCOTT

TRC-1501
Side 1

1. **THEY SAY IT'S WONDERFUL** (I. Berlin)
   (Irving Berlin Music Corp.—ASCAP) (4:04)
2. **I WISH I DIDN'T LOVE YOU SO** (Frank Loesser)
   (Famous Music Corp.—ASCAP) (3:58)
3. **THERE IS NO GREATER LOVE**
   (Isham Jones-Marty Symes)
   (World Music, Inc.—ASCAP) (3:25)
4. **IF I SHOULD LOSE YOU** (Leo Robin-Ralph Rainger)
   (Famous Music Corp.—ASCAP) (3:26)
5. **WHY TRY TO CHANGE ME NOW**
   (C. Coleman-J. McCarthy)
   (Consolidated Music Inc.—ASCAP) (4:45)

Arrangements by:
Bands 1 and 5: Marty Paich
Bands 2, 3 and 4: Gerald Wilson

DISTRIBUTED BY ABC-PARAMOUNT RECORDS, INC. — NEW YORK, U.S.A.

Tangerine Record Corporation

PRESENTS

FALLING IN LOVE IS WONDERFUL

JIMMY SCOTT

TRC-1501
Side 2

1. **I'M GETTING SENTIMENTAL OVER YOU**
(Bassman-Washington)
(Mills Music, Inc.—ASCAP) (3:49)
2. **SOMEONE TO WATCH OVER ME** (G. & I. Gershwin)
(New World Music Corp.—ASCAP) (3:26)
3. **HOW DEEP IS THE OCEAN** (Irving Berlin)
(Irving Berlin Music Corp.—ASCAP) (3:38)
4. **I DIDN'T KOOW WHAT TIME IT WAS**
(Lorenz Hart-Richard Rodgers)
(Chappell & Co., Inc.—ASCAP) (4:22)
5. **SUNDAY, MONDAY OR ALWAYS** (Burke-Van Heusen)
(Burke & Van Heusen, Inc.—ASCAP) (3:25)

Arrangements by:
Bands 1, 2, 3 and 5: Gerald Wilson
Band 4: Marty Paich

DISTRIBUTED BY ABC-PARAMOUNT RECORDS, INC. — NEW YORK, U.S.A.


SIDE A
Heavy Rotation
VOL. 9
7/21/07
$10.99
SH
FOR PROMOTIONAL DJ USE ONLY
1. 50 CENT - OVERNIGHT CELEBIRTY REMIX
67 BPM - (COURTESY OF G UNIT)
2. LIL FLIP FEAT. YOUNG BUCK - GAME OVER REMIX
80 BPM - (COURTESY OF COLUMBIA)
3. LUDACRIS FEAT. 50 CENT - BLOW IT OUT YOUR ASS REMIX
78 BPM - (COURTESY OF DTP)
33 1/3RPM
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SIDE B
Heavy Rotation
VOL. 9
DIRTY SOUTH SPECIAL
FOR PROMOTIONAL DJ USE ONLY
1. 50 CENT & G UNIT - TIPSY REMIX
93 BPM - (COURTESY OF G UNIT)
2. J-KWON FT. SLIM, DA BRAT, DAZ DILLINGER, BONE CRUSHER & YOUNGBLOODZ - TIPSY SOSODEF REMIX CLEAN
93 BPM (COURTESY OF SOSODEF)
3. J-KWON FT. SLIM, DA BRAT, DAZ DILLINGER, BONE CRUSHER & YOUNGBLOODZ - TIPSY SOSODEF REMIX DIRTY
93 BPM (COURTESY OF SOSODEF)
33 1/3RPM
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THE KILLAH KUTS

SIDE A

33 1/3 RPM

"ANIMAL"
(Clean Mix)
(Dirty Mix)

"1 THING"
(Remix)

TKK-1990A

THE KILLAH KUTS

SIDE B  **33 1/3 RPM**

"GOTTA MAKE IT"

(Dirty Mix)
(Clean Mix)
(Instrumental)
(Acapella)

TKK-1990B


SURREAL
&
the SP's
QUARTERNOTE RECORDS
33 1/3 RPM
ABB
1997
RECORDS
ABB1072-1
A
JUST GETTIN' STARTED
(J.THOMAS, G.VALDERRAMA) 3:56
1) MAIN
2) INSTRUMENTAL
www.thesoundproviders.com
www.abbrecords.com
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SURREAL
&
the SP's
QUARTERNOTE RECORDS
33 1/3 RPM
ABB
1997
RECORDS
ABB1072-1
B
PLACE TO BE
(J.THOMAS, G.VALDERRAMA) 3:59
1) MAIN
2) INSTRUMENTAL
www.thesoundproviders.com
www.abbrecords.com
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BEGGARS BANQUET

I WANT IT TO BE REAL
1. CLUB VOCAL MIX
2. ALTERNATIVE DANCE MIX

A

CBE 1210



Composed by Rocca/Stennett
Publisher: Beggars Banquet Music Ltd./
Momentum Music Ltd./Beat'n Track Music
℗ & © 1987 Beggars Banquet

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A Warner Communications Company

BEGGARS BANQUET

BEGGARS BANQUET

Time: 1) 7.15
2) 4.57

JOHN ROCCA

Produced by John Rocca
Mixed by Farley 'Jackmaster' Funk/Arthur Baker/John Rocca
UK Edits: Tim Palmer/Graeme Durham

STEREO

45

BEGGARS BANQUET

BEGGARS BANQUET

I WANT IT TO BE REAL
1. FARLEY'S HOT HOUSE PIANO MIX
2. BASEMENT BEATS

B

CBE 1210



Composed by Rocca/Stennett
Publisher: Beggars Banquet Music Ltd./
Momentum Music Ltd./Beat'n Track Music
℗ & © 1987 Beggars Banquet

Time: 1) 7.00
2) 3.10

JOHN ROCCA

Produced by John Rocca
Mixed by Farley 'Jackmaster' Funk/Arthur Baker/John Rocca
UK Edits: Tim Palmer/Graeme Durham

STEREO

45

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A Warner Communications Company

BEGGARS BANQUET

BEGGARS BANQUET

ALTAR BOYS

12" RADIO EP

(From the LP "FOREVER MERCY" 9057)

SIDE A
RI9057

STEREO
33⅓ RPM

FRONTLINE

PROMOTION ONLY
Not For Sale

℗ 1989 Broken Songs
ASCAP

FOREVER MERCY / 4:20
Mike Stand/Ric Alba/Steve Griffith

THE MEANING OF LIFE / 4:26
Ric Alba/Steve Griffith

Produced by Steve Griffith

ALTAR BOYS

12'' RADIO EP

(From the LP "FOREVER MERCY" 9057)

SIDE B
RI9057

STEREO
33⅓ RPM



PROMOTION ONLY
Not For Sale

℗ 1989 Broken Songs
ASCAP

HERE ENDS THE NIGHT / 3:53

Ric Alba/Mike Stand

A TALK WITH THE BOYS

Interview produced by Tom Delameter & Micael Mac Lane

Produced by Steve Griffith

TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS. A REPRODUÇÃO, EXECUÇÃO PÚBLICA E RADIODIFUSÃO DÊSTE DISCO ESTÃO PROIBIDAS

PHILIPS

PHILIPS

STEREO 33 1/3

FABR. P/ COMPANHIA BRASILEIRA DE DISCOS
PHONOGRAM, ESTRADA ITAPICURÚ, 75 - RJ
C.G.C.-M.F. - 33.177.411/0003-78 - SCDP-PF - 159/RJ

℗ 1977 SÉRIE DE LUXO

6349 342
6349 342 A
MADE IN BRAZIL

1

ESTOU COM O SAMBA E NÃO ABRO

1. **EU SOU O BICHO HOMEM** 6018 2717
(Ary do Cavaco - Otacilio) 3:21
2. **RETALHOS DA GLORIA** 6018 2725
(Beto Scala - São Beto) 4:00
3. **VIVA A MULHER DA GENTE** 6018 2733
(Umberto Silva - Curumba) 3:20
4. **OLHOS DE NANÃ** 6018 2741
(Ederaldo Gentil - Eustáquio de Oliveira) 2:55 **(Saturno)**
5. **DIA DE PROCISSÃO** 6018 2750
(Zéca da Casa Verde) 3:00
6. **COMPADRE SÃO PAULO** 6018 2768
(Zé Di) 2:58

JAIR RODRIGUES

Total 19:52

TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS. A REPRODUÇÃO, EXECUÇÃO PÚBLICA E RADIODIFUSÃO DÉSTE DISCO ESTÃO PROIBIDAS

PHILIPS

PHILIPS

STEREO | 33 1/3 | ∞

FABR. P/ COMPANHIA BRASILEIRA DE DISCOS
PHONOGRAM, ESTRADA ITAPICURU, 75 - RJ
C.G.C.-M.F. - 33.177.411/0003-78 - SCDP-PF - 159/RJ

℗ 1977 SÉRIE DE LUXO

6349 342
6349 342 B
MADE IN BRAZIL

2

ESTOU COM O SAMBA E NÃO ABRO

1. **TÔ COMIGO E NÃO ABRO** 6018 2776
(Paulo Debétio - Paulinho Rezende) 2:47 **(Saturno)**
2. **DEZOITO FORMOSO** 6018 2784
(Walter Rosa - Rêde) 3:14 **(Helo)**
3. **QUAL É A DO BOI?** 6006 5575
(Beto S/Braço - Herva Rios) 4:01
4. **SERÁ QUE TEM** 6018 2792
(Chico da Silva - Airton José) 3:10 **(Saturno)**
5. **AQUARELA MINEIRA** 6018 2806
(Ary Barroso) 2:50
6. **SEMEAR O CANTO** 6018 2814 **(Saturno)**
(Edil Pacheco - Eustáquio de Oliveira) 3:20

JAIR RODRIGUES

Total 19:27

SPORTUNE RECORDS

Muscle-Tuff Music—BMI
Time: 5:07
Arranged by
Pete DéAngelis
Mixed by Larry James
& Gene Leone

WE LOVE YOU PHILLIES

(Larry & Doris James—Len Barry)

THE PHANATICS

© 1979 SporTune Records

SPECIAL 12 INCH
MIX 33⅓ RPM
ARB-1A
STEREO

Produced bv
Larry James &
WMOT Productions
Executive Producers-
WMOT Productions

SporTune Records Inc.
Philadelphia, Pa. 19107
Made in U.S.A.


SPORTUNE
RECORDS
Muscle-Tuff Music—BMI
Time: 7:51
Arranged by
Pete DéAngelis
Mixed by Larry James
& Gene Leone
WE LOVE YOU PHILLIES
(Larry & Doris James—Len Barry)
THE PHANATICS
© 1979 SporTune Records
SPECIAL 12 INCH
DISCO MIX 33⅓ RPM
ARB-1B
STEREO
Produced by
Larry James &
WMOT Productions
Executive Producers-
WMOT Productions
SporTune Records Inc.
Philadelphia, Pa. 19107
Made in U.S.A.


Collectables
THE SAPPHIRES
"Who Do You Love" - Golden Classics
SEND FOR FREE CATALOG
COL-5007
SIDE ONE
1. WHO DO YOU LOVE - (Gamble-Ross) Hill & Range-Shelros-Palmina (BMI)
2. GEE I'M SORRY BABY - (Gamble-Huff) Mer-Lee-Downstairs-Shelros (BMI)
3. THANK YOU FOR LOVING ME - (Boyce-Hart-Farrell) Picturetone Music (BMI)
4. OH SO SOON - (Smith) Hill & Range-Shelros-Palmina (BMI)
5. GOTTA BE MORE THAN FRIENDS -
(Gamble-Ross-Smith) Hill & Range-Shelros-Tilmar (BMI)
6. SLOW FIZZ - (Burton-Sawyer) United Artists Mus. (BMI)
COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



THE SAPPHIRES

"Who Do You Love" - Golden Classics

SEND FOR FREE CATALOG

COL-5007
SIDE TWO

1. GOTTA HAVE YOUR LOVE - (T. Powers-J. Keller) Screen Gems-Columbia Music (BMI)
2. GONNA BE A BIG THING - (Ross-Renzetti-Brian) Pamco-Hill & Range-Shelros (BMI)
3. WHERE IS JOHNNY NOW - (Smith) Hill & Range-Shelros (BMI)
4. EVIL ONE - (Resnick & Young) TM Music (BMI)
5. I FOUND OUT TOO LATE - (Gamble-Ross) Hill & Range-Shelros-Tilmar (BMI)
6. HOW COULD I SAY GOODBYE - (Millrose-Rosenblatt) Hill & Range-Shelros-Tilmar (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072

CAEDMON

STEREO INTENDED FOR USE ON EITHER STEREO OR MONAURAL PHONOGRAPHS STEREO

Selections from the

BHAGAVAD-GITA

The Song of God

read by Zia Mohyeddin

with an introduction read by
Christopher Isherwood

a new translation in prose and poetry by
Swami Prabhavananda and Christopher Isherwood

TC 1249-A

Side 1

27:32

Introduction by Christopher Isherwood—
Selections from The Sorrow of Arjuna,
The Yoga of Knowledge, Karma Yoga,
Renunciation through Knowledge, The
Yoga of Renunciation, The Yoga of
Meditation (beginning)

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LONGPLAYING • 33⅓ RPM • MICROGROOVE

CAEDMON

STEREO INTENDED FOR USE ON EITHER STEREO OR MONAURAL PHONOGRAPHS STEREO

Selections from the

BHAGAVAD-GITA

The Song of God

read by Zia Mohyeddin

with an introduction read by
Christopher Isherwood

a new translation in prose and poetry by
Swami Prabhavananda and Christopher Isherwood

TC 1249-B

Side 2

32:00

Selections from The Yoga of Meditation (conclusion), Knowledge and Experience The Way to Eternal Brahman, The Yoga of Mysticism, Divine Glory, The Vision of God in His Universal Form, Divine and Demonic Tendencies, The Yoga of Renunciation

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LONGPLAYING • 33⅓ RPM • MICROGROOVE

MADE IN U.S.A.



POP SERIES

R-6135 A

(10,365)

reprise®

IN PERSON
FROM CIRO'S LE DISC

GEORGE & TEDDY
AND THE CONDORS

Produced by Jimmy Bowen

1. ROCKIN' ROBIN
   (J. Thomas)
2. BONY MARONI
   (L. Williams)
3. JUST LIKE ME
   (E. Carroll)
4. YOU GO YOUR WAY
   (Revel-Greene)
5. LUCILLE
   (Penniman-Collins)

MADE IN U.S.A. • WARNER BROS. RECORDS INC.



POP SERIES

R-6135 B

(10,366)

®

reprise:

IN PERSON
FROM CIRO'S LE DISC

GEORGE & TEDDY
AND THE CONDORS

Produced by Jimmy Bowen

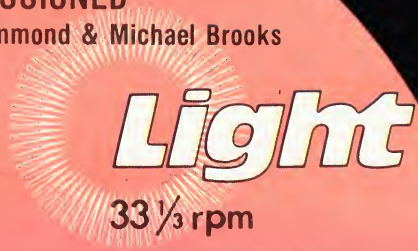
1. DO IT
   (Wicker-Burton)
2. STICKS AND STONES
   (H. Glover)
3. JUSTINE
   (Ray Sharpe)
4. MY LITTLE MONKEY from the Warner Bros. film "Two On A Guillotine" (Hamilton-Brown-Carter-Sartuche-Serao-Martini)
5. BIG BOY PETE
   (Terry Jr.-Harris)

MADE IN U.S.A. • WARNER BROS. RECORDS INC.

GO TELL SOMEBODY

COMMISSIONED

Produced by: Fred Hammond & Michael Brooks



33⅓ rpm

STEREOPHONIC

SIDE 1

SPCN 7-115-71148-8

1. VICTORY 4:53
Mitchell Jones (Carlene Jones Music/ASCAP) and Parks Stewart (Wendy Stewart Music & Lexicon Music, Inc./ASCAP)

2. LOVE ISN'T LOVE 5:10
Michael Brooks (Mike Brooks Music & Lexicon Music, Inc./ASCAP)

3. GO TELL SOMEBODY 4:37
Michael Brooks (Mike Brooks Music & Lexicon Music, Inc./ASCAP)

4. CRY ON 5:03
Parks Stewart (Wendy Stewart Music/ASCAP) and Mitchell Jones (Carlene Jones Music & Lexicon Music, Inc./ASCAP)

℗ 1986 Lexicon Music, Inc./ASCAP

LIGHT RECORDS, A Division of Lexicon Music, Incorporated, Newbury Park, California 91320

GO TELL SOMEBODY
COMMISSIONED

Produced by: Fred Hammond & Michael Brooks

Light

33 1/3 rpm

STEREOPHONIC

SIDE 2

SPCN 7-115-71148-8

1. WHO DO MEN SAY I AM? 4:25
Fred Hammond (K & F Publishing & Lexicon Music, Inc./ASCAP)

2. HIDE THE WORD 4:47
Michael Brooks (Mike Brooks & Lexicon Music, Inc./ASCAP)

3. LEARN TO PRAY 3:55
Michael Brooks (Mike Brooks & Lexicon Music, Inc./ASCAP)

4. RUNNING BACK TO YOU 4:44
Fred Hammond (K & F Publishing & Lexicon Music, Inc./ASCAP)

℗ 1986 Lexicon Music, Inc./ASCAP

LIGHT RECORDS, A Division of Lexicon Music, Incorporated, Newbury Park, California 91320


A
STEREO DELUXE

'FOR YEE MEI'

MAGICNUMBER FLYAWAY

A1. FLY AWAY (ORIGINAL MIX)
A2. FLY AWAY (LIQUID PEOPLE VOCAL MIX)
B1. FLY AWAY (MR.DR.MAGIMIX)
B2. FLY AWAY (LITTLE BIG BEE REMIX)



B

P&C 2004
Stereo Deluxe

Marca Registrada - Pat. No. 1036131 - Made in P. R.

CORTIJO Y SU COMBO

CON ISMAEL RIVERA

PRR - 919

LP - 93 - A

1. CANDELA — GUARACHA - LUIS SUERO
2. CON EL ORGULLO — BOL. CHA CHA
   HENRY ARANA
3. UN MINUTO DE SILENCIO — BOL. - D. A. R.
4. DOLORES — GUARACHA - HENRY ARANA
5. CARA DE PAYASO — GUARACHA
   H. BARBOSA - L. REIS - VERS. CAST. BEN MOLAR
6. ENTRA MUJER — GUARACHA
   RAFAEL CORTIJO

Marca Registrada - Pat. No. 1036131 - Made in P. R.

CORTIJO Y SU COMBO

CON ISMAEL RIVERA

PRR - 920

LP - 93 - B

1. FEA — GUARACHA - D. A. R.
2. A LO LOCO — TWIST MAMBO
   MARIO ALVAREZ - RAFAEL CORTIJO
3. FANTASIA SIDERAL — BOL. - D. A. R.
4. SEBASTIANA — GUARACHA
   LETRA: RAFAEL CORTIJO
5. CONMIGO NO — GUARACHA - HENRY ARANA
6. AHI NA MA — GUARACHA
   D. A. R.

1. MACK THE KNIFE
2. I CAN SEE CLEARLY NOW
3. SOPHISTICATED LADY
4. HELLO DOLLY
5. YOU CAN DEPEND ON ME

SIDE 1
34641

DB32675A



DEE-BEE RECORDING SERVICE, WINDSOR, PA. 17366

1. SINCE I FELL FOR YOU
2. RAILROAD PORTER BLUES
3. SATURDAY NIGHT FISH FRY
4. BRING ANOTHER DRINK
5. GOOD WHISKY AND A BAD WOMAN
6. HIT THAT JIVE JACK

SIDE 2
34642

DB32675B



DEE-BEE RECORDING SERVICE, WINDSOR, PA. 17366



"CASSIETTA IN CONCERT"

CASSIETTA GEORGE

AUDIO ARTS!

AAS 2-7007
(7022-1)

SIDE ONE
Total Time: 16:07

1. "BATTLE HYMN OF THE REPUBLIC" 3:48
(P.D. Adapt. C. George)
Audio Arts Pub. (ASCAP)

2. "BLOWIN' IN THE WIND" 3:31
(B. Dylan) Warner Bros. Inc. (ASCAP)

3. "JESUS LOVES ME" 8:45
(P.D. Adapt. C. George)
Madelon Music (BMI)

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"CASSIETTA IN CONCERT"

CASSIETTA GEORGE

AUDIO ARTS!

AAS 2-7007
(7022-2)

SIDE TWO
Total Time: 16:08

1. "THERE'S A WAR GOING ON" 4:35
(C. George) Audio Arts Pub. (ASCAP)
2. "WALK AROUND HEAVEN" 5:28
(C. George) Conrad Pub. (BMI)
3. "WE DON'T TRUST GOD ENOUGH" 6:05
(C. George) Audio Arts Pub. (ASCAP)

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"CASSIETTA IN CONCERT"

CASSIETTA GEORGE

AUDIO ARTS!

AAS 2-7007
(7022-3)

SIDE THREE
Total Time: 14:00

1. "TRUST IN THE LORD" 3:34
(P.D. Adapt. C. George)
Audio Arts Pub. (ASCAP)

2. "GOD WILL TAKE CARE" 8:42
(C. George) Madelon Music (BMI)

3. "COME ON CHILDREN LET'S SING" 1:40
(P.D. Adapt. C. George)
Audio Arts Pub. (ASCAP)

℗ 1979 Audio Arts Records
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"CASSIETTA IN CONCERT"

CASSIETTA GEORGE

AUDIO ARTS!

AAS 2-7007
(7022-4)

SIDE FOUR
Total Time: 14:20

1. "COME ON CHILDREN LET'S SING" 14:20
(P. D. Adapt. C. George)
Audio Arts Pub. (ASCAP)

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Narada Equinox®

MIL AMORES

Doug Cameron

Magia Española (Spanish Magic) 6:11

St. Tropez 5:28

The Time Is Now 5:52

Mil Amores (1000 Loves) 6:44



SIDE ONE

N-63010

(N9606)

All music composed and arranged by Doug Cameron © 1990 Dee-Cam Music, (BMI)/Nara Music, Inc., (BMI) except St. Tropez, composed by Doug Cameron and Chris Boardman © 1990 Dee-Cam Music, (BMI)/Beachbound Publishing, (ASCAP)/Nara Music, Inc., (BMI)

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70 Universal City Plaza, Universal City, CA 91608
Printed and manufactured in the USA

Narada Equinox®

MIL AMORES

Doug Cameron

Cuban Spice 5:43

The Journey 4:56

Forever Friends 4:04

I Want To Be With You 6:22

The Gypsy's Tear 2:38

SIDE TWO

N-63010

(N9607)



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XALEESE

Executive Producer:
Marie-Elizabeth
for Kenset Music Enterprise
Special Appearance by
Holden Contreras

SIDE ONE
33 1/3 RPM
12" STEREO
Ame. 7879

CAN WE GET TOGETHER

KING (ASCAP), MABRY, SPICE (BMI)

1. 7" Dub Version 3:56
2. Time Tunnel Mix :47
3. So It's That Funky...Mix 1:37
4. 7" Radio Version 4:30

Produced by Emmanuel Nepertinzi for Mango Ent. Int.
Additional Production by Yasmaiyn - E. Soya &
Arturro M. for KSCR Productions / Mixed by Saraha &
Pee Wee & Peaches for KSCR Productions

© ℗ 1990 Ame./Khept (KHT)
Publishing (ASCAP)

AMENTA RECORDS IS Ame. P.O. Box 7910 • NEW YORK CITY, NY 10116

RECORDS Ame.

XALEESE

Executive Producer:
Marie-Elizabeth
for Kenset Music Enterprise
Special Appearance by
Holden Contreras



SIDE TWO
33 1/3 RPM
12" STEREO
Ame. 7879

CAN WE GET TOGETHER

KING (ASCAP), MABRY, SPICE (BMI)

1. ...Extended Sahara,
Pee Wee & Peaches Mix 6:00
2. Central Park...House...Mix 1:18
3. Sacrilegepella 1:01

Produced by Emmanuel Nepertinzi for Mango Ent. Int.
Additional Production by Yasmaiyn - E. Soya &
Arturro M. for KSCR Productions / Mixed by Saraha &
Pee Wee & Peaches for KSCR Productions
© ℗ 1990 Ame./Khept (KHT)
Publishing (ASCAP)

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KIMBO EDUCATIONAL

Joann Soker

PARACHUTE ACTIVITIES with FOLK DANCE MUSIC

REC-2542

-2542

A-9090
IDE A

33-1/3 R.P.M
NARRATIO
AND MUSI



1. POP! GOES THE WEASEL—Grades 2-6
Merry-Go-Round
Half an Umbrella
2. LA RASPA—Grades 3-6
Ripples—Merry-Go-Round
Mushroom—Crossing Under Umbrella
Inside the Mountain
3. CSHEBOGAR—Grades 4-6
Merry-Go-Round
Umbrella—Mushroom
4. MAYIM, MAYIM—Grades 4-6
Merry Go-Round
Mushroom—Ripples

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ATIONAL ACTIVITIES

Curriculum Center
Ganser Library
Millersville State College

EDUCATIONAL ACTIVITIES

PARACHUTE ACTIVITIES
with
FOLK DANCE MUSIC

KEA-9090
SIDE B

33-1/3 R.P.M.
INSTRUMENTALS
ONLY

	Time
1. POP! GOES THE WEASEL	2:20
2. LA RASPA	2:58
3. CSHEBOGAR	3:20
4. MAYIM, MAYIM	3:15

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KIMBO EDUCATIONAL

DUCATIONAL ACTIVITIES

Joann Seker

PARACHUTE ACTIVITIES with FOLK DANCE MUSIC

PE C-2542

REC-2542

EA-9090
SIDE C



33-1/3 R.P.M.
NARRATION
AND MUSIC

5. IRISH WASHERWOMAN—Grades 4-6
Merry-Go-Round
Umbrella—Mountain
6. SELJANCICA—Grades 5-6
Merry-Go-Round
Umbrella—Mushroom
7. CIRCASSIAN CIRCLE—Grades 5-6
Merry-Go-Round
Mushroom—Umbrella

Curriculum Center
Ganser Library
Millersville State College

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IMBO EDUCATIONAL

KIMBO EDUCATIONAL

PARACHUTE ACTIVITIES
with
FOLK DANCE MUSIC

KEA-9090
SIDE D



33-1/3 R.P.M.
INSTRUMENTALS
ONLY

	Time
5. IRISH WASHERWOMAN	3:56
6. SELJANCICA	2:50
7. CIRCASSIAN CIRCLE	3:15

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EDUCATIONAL ACTIVITIES

"Pantomime"

The Sound That RATES

A DIVISION OF MICHAEL ADLER ENTERPRISES

SATAN & THE ANGELS

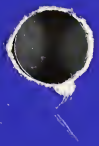
"Blue Eyed Soul - Acappella"

Side 1

A

MICHAEL ADLER

PRODUCTION



LP 2004

(P-2004 A)

1. NEVER LET YOU GO
2. A QUIET PLACE
3. BABALU'S WEDDING DAY
4. THERE GOES MY LOVE
5. TIME MAKES YOU CHANGE
6. ZOOM ZOOM ZOOM
7. LET THE BELLS RING

"Pantomime"

The Sound That RATES

A DIVISION OF MICHAEL ADLER ENTERPRISES

SATAN & THE ANGELS

"Blue Eyed Soul - Acappella"

Side 2

A

MICHAEL ADLER

PRODUCTION

LP 2004

(P-2004 B)

1. RAMA LAMA DING DONG
2. TRENTON'S MEDALLION
3. REMEMBER THEN
4. WHEN WE GET MARRIED
5. THE STORM IS OVER
6. GEE
7. WILL YOU HOLD MY HAND



WWA 012
WWA 012 1

Made In England

STEREO

JACKIE LYNTON

THE
JACKIE LYNTON
ALBUM

SIDE 1

1. ROLL ME. 2. THE LAST SAY. 3. I DON'T NEED YOU. 4. PUT IT THERE. 5. HOPE. 6. JOHN KELLY. 7. THOUGHTS

(J. Lynton)
Shawbury Music Ltd.

Produced by Jackie Lynton and
Brian Shepherd

℗ 1974
World Wide Artists
Management Ltd.

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WWA 012
WWA 012 2

Made In England

STEREO

JACKIE LYNTON

THE
JACKIE LYNTON
ALBUM

SIDE 2

1. THERE IS MORE (J. Lynton). 2. I WISH I COULD GO BACK J. Lynton).
3. THE JIG RACE OF THE YEAR (J. Lynton). 4. LET ME TAKE YOU TO THE MOON (J. Lynton). 5. THE BIRTHDAY CAKE (J. Lynton).
6. TODAY (R. Young/J. Lynton)

Shawbury Music Ltd.

Produced by Jackie Lynton and Brian Shepherd

℗ 1974
World Wide Artists Management Ltd.

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MELTONE
RECORDS

NAPPY BROWN
"Deep Sea Diver"

STEREO
Produced by:
Haran A. Griffin
Executive Producer:
Melvin Couch



MEL1502
SIDE 1
Meltone Enterprises
Jemmott Pub. BMI

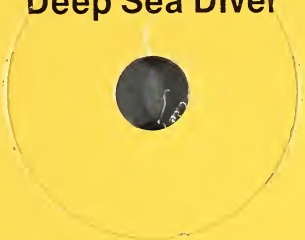
1. MARY LOU 4:17
N. Brown
2. THINGS HAVE CHANGED 5:12
N. Brown
3. BYE BYE BABY 3:31
N. Brown
4. DON'T HURT NO MORE 5:54
N. Brown

Dist. by Meltone Records, PO Box 301600, Atlanta, GA 30331 (404) 691-7999

MELTONE RECORDS

NAPPY BROWN
"Deep Sea Diver"

STEREO
Produced by:
Haran A. Griffin
Executive Producer:
Melvin Couch



MEL1502
SIDE 2
Meltone Enterprises
Jemmott Pub. BMI

1. DEEP SEA DIVER 4:12
N. Brown
2. BABY IT'S ALL OVER 4:35
N. Brown
3. YOU MUST BE CRAZY 3:46
N. Brown
4. WELLA WELLA BABY LE 4:44
N. Brown

Dist. by Meltone Records, PO Box 301600, Atlanta, GA 30331 (404) 691-7999

ARABESQUE RECORDINGS

RALPH VAUGHAN WILLIAMS

ON WENLOCK EDGE

(from A. E. Housman: A Shropshire Lad)

8018-A
(AR 6004)



Side 1
(21:14)

1. On Wenlock Edge
2. From far, from eve and morning
3. Is my team ploughing?
4. Oh, when I was in love with you
5. Bredon Hill
6. Clun

(Hugh Bean, Frances Mason-violins; Christopher Wellington-viola; Eileen Croxford-cello; David Parkhouse-piano)

℗ 1971 EMI Records Ltd.
Compilation ℗ 1980 Caedmon

Made in U.S.A. Fait aux Etats-Unis
Caedmon, 1995 Broadway, N. Y. 10023

ARABESQUE RECORDINGS

RALPH VAUGHAN WILLIAMS

THE CURLEW

(words by W. B. Yeats)

8018-B
(AR 6005)

Side 2
(22:18)

He reproves the curlew; The Lover mourns for the loss of love; The withering of the boughs; He hears the cry of the sedge

IAN PARTRIDGE, tenor

(David Butt-flute; Janet Craxton, English horn; Hugh Bean, Frances Mason-violins; Christopher Wellington-viola; Eileen Croxford-cello)

℗ 1971 EMI Records Ltd.

Compilation ℗ 1980 Caedmon

Made in U.S.A. Fait aux Etats-Unis

Caedmon, 1995 Broadway, N. Y. 10023

SARA RAE
RECORDS & TAPES

SR 924

SIDE ONE

LITTLE RICHARD

1. MILKY WHITE WAY
2. DOES JESUS CARE
3. COMING HOME
4. I KNOW THE LORD
5. I JUST COME FROM THE FOUNTAIN
6. EVERY TIME I FEEL THE SPIRIT

© Ⓟ 1985 SARA RAE RECORDS
Manufactured & Dist. Worldwide by
OPTIMISM, INCORPORATED
3575 Cahuenga Blvd. West
L.A., CALIF. 90068

SARA RAE
RECORDS & TAPES

SR 924

SIDE TWO

LITTLE RICHARD

1. GOD IS REAL
2. TROUBLES OF THE WORLD
3. CERTAINLY LORD
4. I'M TRAMPIN'
5. TELL GOD MY TROUBLES
6. PRECIOUS LORD

© Ⓟ 1985 SARA RAE RECORDS
Manufactured & Dist. Worldwide by
OPTIMISM, INCORPORATED
3575 Cahuenga Blvd. West
L.A., CALIF. 90068


Lesser Known
Neutrinos
New Language
SIDE A


Lesser Known
Neutrinos
New Language
SIDE B

INDIAN OCEAN

SCHOOL BELL / TREEHOUSE 10.11

33 1/3 RPM

℗ © 1986

SLX-0023X

Produced by Arther Russell and Peter Zummo
Mixed with love by Walter Gibbons
Eric Liljestrand, engineer
Echo and Feedback Newsletter Music/
Beach House Music ASCAP
Mastered by Herb Powers at Frankford Wayne

SLEEPING BAG RECORDS

SLEEPING BAG RECORDS 1974 BROADWAY NEW YORK, NEW YORK 10023 212/724-1440


INDIAN OCEAN
TREEHOUSE / SCHOOL BELL 6.46
33 1/3 RPM
℗ © 1986
SLX-0023Y
Produced by Arther Russell and Peter Zummo
Echo and Feedback Newsletter Music/
Beach House Music ASCAP
Mastered by Herb Powers at Frankford Wayne
SLEEPING BAG RECORDS 1974 BROADWAY NEW YORK, NEW YORK 10023 212/724-1440
SLEEPING BAG RECORDS

STARDANCE
(Pritchard)

Warner Brothers Music Ltd

Timing: 4:40

45 RPM

STEREO 1



75008
(1-75008)

JOHN FORDE

℗*1977 Alted Productions*

Capitol®

STARDANCE
(Pritchard)

Warner Brothers Music Ltd

Timing: 3:10

45 RPM

STEREO 2



75008
(2-75008)

JOHN FORDE

℗1977 Alted Productions

Capitol®


ARISTA RECORDS
LARRY YOUNG'S Fuel
SPACEBALL
AL 4072
(AL 4072 SA)
SIDE 1
33 1/3 RPM
℗ 1976 Arista Records, Inc.
1. MOONWALK (5:00)
(L. Young)
2. STARTRIPPER (4:44)
(T. Philips/J. Brockington)
3. STICKY WICKET (9:26)
(T. Philips/J. Brockington)
PRODUCED BY TERRY PHILIPS
Assistant Producer: Brian MacDonald
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ARISTA RECORDS

LARRY YOUNG'S Fuel

AL 4072
(AL 4072 SB)

SPACEBALL

SIDE 2
33 1/3 RPM

℗ 1976 Arista Records, Inc.

1. FLYTIME (4:50)
   (T. Philips/J. Brockington)
2. SPACEBALL (5:07)
   (L. Young)
3. MESSAGE FROM MARS (7:29)
   (L. Young)
4. I'M AWARE OF YOU (5:09)
   (L. Young)

PRODUCED BY TERRY PHILIPS

Assistant Producer: Brian MacDonald

'Unauthorized duplication is a violation of applicable laws.'

THE CREW CUTS HAVE A BALL

LJOP 6715

Side One

33 1/3 rpm

1. Down By The Old Mill Stream
2. Kentucky Babe
3. Show Me The Way To Go Home
4. When You Were Sweet Sixteen
5. Cruising Down The River
6. When The Saints Go Marching In

SPECIALLY PRESSED
BY RCA CUSTOM RECORDS


"BOWLING TIPS"
by
Junior Powell
&
Charlotte Grubic
Side Two
LBOP 8985
33 1/3 rpm
Produced by
THE EBONITE COMPANY
Newton, Massachusetts
SPECIALLY PRESSED
BY RCA CUSTOM RECORDS



ICELAND RECORDS PRESENTS

DJ ICE

"BACK TO BASICS"

SIDE 1

423396
33.3 RPM
STEREO

1. KICKONE REMIX
2. LET'S ROCK THE

PRODUCED BY DJ ICE

EXECUTIVE PRODUCER: CAMERON JONES

VOCALS: LISA MACK, CAMERON JONES, BIG BLACK

ICELAND PUBLISHING ASCAP 1996

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ADDRESS: ICELAND RECORDS P.O. BOX 25233, BALTIMORE, MD 21229 (410) 493-ICEE



Iceland Records presents

DJ ICE

"Back To Basics"

Side 2

423396
33.3 RPM
Stereo

1. Get High
2. Get High (Beat Dub)

Produced by DJ ICE
Vocals: Cameron Jones, Brian Randalls
All recordings done at II Tone Inc.
Luv to the Iceland Organization: DJ Dre, DJ Unique, DJ Smooth, DJ Doc, DJ G. Money, DJ Cajun, DJ Sureshot, DJ Mack, DJ Jammin Jay, Dimond K, Big Black, Lisa Mack, Ms. Nick, Paris Harper, Brian Randalls, Ms. R, Sandra Smith, Lawan Johnson, Kenny Marshalls

℗ © 1996 DJ ICE • All rights reserved •
Address: Iceland Records P.O. Box 25233, Baltimore, MD 21229 (410) 493-ICEE

COLUMBIA

OF LOVE, OF WAR, OF MANY THINGS

SERAFFYN

THE LAST GREAT TROUBADOUR

RADIO STATION COPY - NOT FOR RESALE



CL 2157



Side 1
(x"Lp"76305)



1. THE WAR SONG OF DINAS FAWR (Men of Harleach) 2:08
2. WILL YE NO COME BACK AGAIN? 2:26
3. THE BONNIE EARL O'MOWRAY 2:46
4. THE SONG OF WANDERING AENGUS 1:58
5. TRY TO REMEMBER 3:20
6. EARLY ONE MORNING 1:33

®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

OF LOVE, OF WAR, OF MANY THINGS

SERAFFYN

THE LAST GREAT TROUBADOUR

RADIO STATION COPY - NOT FOR RESALE



CL 2157



Side 2

(x"Lp"76306)



1. THE ROAD TO THE ISLES 2:05
2. LITTLE TINY BOY 2:26
3. THE COWBOY'S LAMENT 3:05
4. THE OWL AND THE PUSSYCAT 2:42
5. COCK ROBIN 2:43

®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.



RAY RECORDS

ED GUCA
AND THE POLISH CANADIANS

STEREO
33 1/3 RPM
Long Play

SIDE 1
RRSLP-2006A
(23260)

1. PLAY MUSICIANS POLKA 2:34
Vocal
2. ON THE BRIDGE OBEREK 2:06
Vocal
3. REMEMBER WALTZ 2:16
Vocal
4. FAREWELL POLKA 3:19
Vocal
5. UNDER THE MAPLE TREE OBEREK 1:43
Vocal
6. MY ROSEMARIE POLKA 2:14
Vocal

RAY RECORDS BOX 128 COLUMBUS, NB 68601



RAY RECORDS

ED GUCA
AND THE POLISH CANADIANS

STEREO
33 1/3 RPM
Long Play

SIDE 2
RRSLP-2006B
(23260)

1. **WHERE WERE YOU POLKA 2:16**
   Vocal
2. **WISHING WELL WALTZ 3:51**
   Vocal
3. **WANDA POLKA 2:31**
   Vocal
4. **IN THE FIELD WALTZ 3:06**
   Vocal
5. **WILTED BUSH POLKA 2:43**
   Vocal

RAY RECORDS BOX 128 COLUMBUS, NB 68601

SHO
THE RETURN

1. BLIND AND CAN'T SEE RADIO
feat. Pimp C. of UGK - Background vocals by Victor Black
2. THE RETURN RADIO
3. 2 WAY STREET RADIO

ONE

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SHO
THE RETURN
TWO



1. BLIND AND CAN'T SEE INSTRUMENTAL
2. THE RETURN INSTRUMENTAL
3. 2 WAY STREET INSTRUMENTAL

JAMES Jr.

DO YOU WANT TO BE
(RADIO & CLUB MIX)
RTR - 822 - 1



0 0860-70822-1 4


PROMOTIONAL COPY
SIDE A
RTR 822-1
Publishing
Army Music
ASCAP
33 1/3 RPM
STEREO
James Jr.
Do You Want To Be 3:14
(RADIO MIX)
From The LP RTR 823-1
(James Jr.)
Producer James Jr.
Mixer Amos Larkins II
Executive Producer
Army Leckie
℗ RTR Records, Inc.
RTR RECORDS 12200 S.W. 117th AVENUE 5-282B MIAMI, FLORIDA 33186 / (305) 595-0669


RTR
PROMOTIONAL COPY
ASCAP
James Jr.
Do You Want To Be 4:20
(CLUB MIX)
From The LP RTR 829-1
(James Jr.)
Producer James Jr.
Mixer Amos Larkins II
Executive Producer
Army Leckie
℗ RTR Records, Inc.
RTR RECORDS 12200 S.W. 117th AVENUE 5-282B MIAMI, FLORIDA 33186 / (305) 595-0669

Ambient Records

THE FERGUSON BROTHERS

HERE TO STAY

Stereo

Side 1
40349

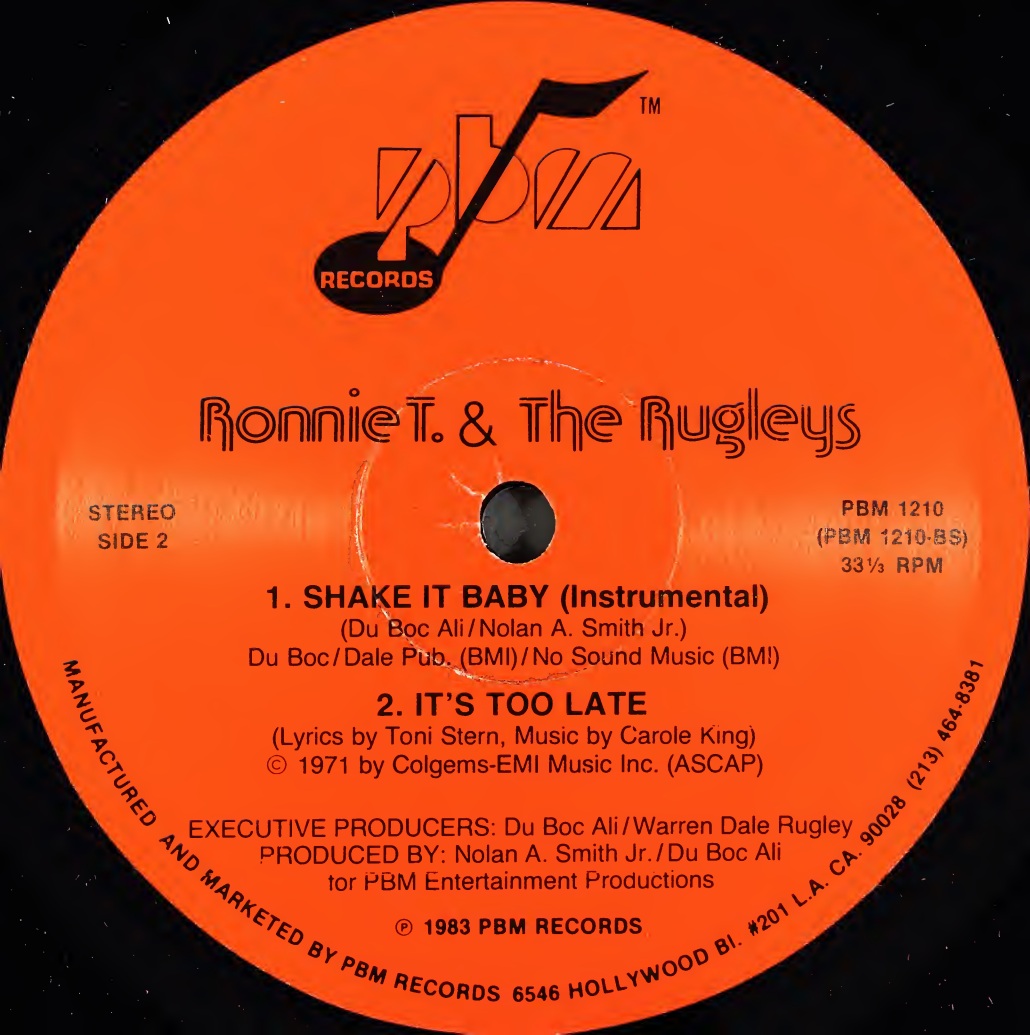
1. Give It All To Me (3:40)
(D. Ferguson) Entertainment International Publishing BMI
2. She Said To Me (4:00)
(S./D. Ferguson) Entertainment International Publishing BMI
3. I Got To Know (3:35)
(D. Ferguson) Entertainment International Publishing BMI
4. If You Leave Me (2:42)
(S. Ferguson) Entertainment International Publishing BMI

Produced By Paul Rubis And The Ferguson Bros.
Engineered By Bryant Tyndall

DISTRIBUTED BY AMBIENT RECORDS, RICH., VA.


Ambient Records
The
FERGUSON
BROTHERS
HERE TO STAY
Stereo
Side 2
40350
1. She's A Mystery (2:39)
(J. Sebastion) Hudson Bay Music-BMI
2. Hello Sunshine (3:00)
(S. Ferguson/B. Strickland) Entertainment International Publishing-BMI
3. Do You Want My Funk? (3:34)
(D. Ferguson/P. Rubis) Entertainment International Publishing-BMI
4. You're A Woman (2:58)
(S. Ferguson) Entertainment International Publishing BMI
5. Rock N' Roll Angel (2:45)
(J. Small) "Let There Be" Publishing ASCAP
Produced By Paul Rubis And The Ferguson Bros.
Engineered By Bryant Tyndall
DISTRIBUTED BY AMBIENT RECORDS, RICH., VA.


PBM
TM
RECORDS
Ronnie T. & The Rugleys
STEREO
SIDE 1
PBM 1210
(PBM 1210-AS)
33⅓ RPM
1. SHAKE IT BABY
(Du Boc Ali / Nolan A. Smith Jr.)
Du Boc / Dale Pub.(BMI) / No Sound Music (BMI)
2. GIMME LITTLE SIGN
(A. Smith, J. Hooven, J. Winn)
Big Shot Music (ASCAP)
EXECUTIVE PRODUCERS: Du Boc Ali / Warren Dale Rugley
PRODUCED BY: Nolan A. Smith Jr. / Du Boc Ali
for PBM Entertainment Productions
℗ 1983 PBM RECORDS
MANUFACTURED AND MARKETED BY PBM RECORDS 6546 HOLLYWOOD BL. #201 L.A. CA. 90028 (213) 464-8381


RECORDS
Ronnie T. & The Rugleys
STEREO
SIDE 2
PBM 1210
(PBM 1210-BS)
33⅓ RPM
1. SHAKE IT BABY (Instrumental)
(Du Boc Ali / Nolan A. Smith Jr.)
Du Boc / Dale Pub. (BMI) / No Sound Music (BMI)
2. IT'S TOO LATE
(Lyrics by Toni Stern, Music by Carole King)
© 1971 by Colgems-EMI Music Inc. (ASCAP)
EXECUTIVE PRODUCERS: Du Boc Ali / Warren Dale Rugley
PRODUCED BY: Nolan A. Smith Jr. / Du Boc Ali
for PBM Entertainment Productions
℗ 1983 PBM RECORDS
MANUFACTURED AND MARKETED BY PBM RECORDS 6546 HOLLYWOOD BL. #201 L.A. CA. 90028 (213) 464-8381

Jewel® RECORDS ©

WHERE HAS HE GONE?
In Memory of the late Rev. W. Leo Daniels
REV. JOHNNY L. "HURRICANE" JONES

LPS 0132
Side 1

STEREO
SL 2797

1. PRAYER OF GRATITUDE 7:55
2. WHERE HAS HE GONE? (sermon) Pt. 1 9:55

℗ 1977 Jewel Record Corp. May77

JEWEL RECORDS - SHREVEPORT, LA.



RECORDS

WHERE HAS HE GONE?
In Memory of the late Rev. W. Leo Daniels
REV. JOHNNY L. "HURRICANE" JONES

LPS 0132
Side 2

STEREO
SL 2798

1. WHERE HAS HE GONE? (sermon) Pt. 2 14:30
2. PRECIOUS LORD (song) 4:15

℗ 1977 Jewel Record Corp. May77

JEWEL RECORDS - SHREVEPORT, LA.


PRESTIGE
PRESTIGE RECORDS, Inc., 203 South Washington Ave., Bergenfield, N.J.
HAPPY TALK
SHIRLEY SCOTT
PRLP 7262 A
HIGH FIDELITY
1. HAPPY TALK
(Rodgers & Hammerstein)
2. JITTERBUG WALTZ
(Waller)
3. MY ROMANCE
(Rodgers/Hart)
LONG PLAYING MICROGROOVE


PRESTIGE
PRESTIGE RECORDS, Inc., 203 South Washington Ave., Bergenfield, N.J.
HAPPY TALK
SHIRLEY SCOTT
PRLP 7262 B
HIGH FIDELITY
1. WHERE OR WHEN
(Rodgers/Hart)
2. I HEAR A RHAPSODY
(Fragas/Baker/Gasparre)
3. SWEET SLUMBER
(Millinder/Woode Nieburg)
LONG PLAYING MICROGROOVE

BERNIE CUSHING — Organ
BETTY LESSING — Piano
PIERRE JOSEPHS — Bass
SAM SHAFFER — Drums

BEB-10-68-A

SIDE 1

1 — LINGER AWHILE

2 — Medley: ON THE SUNNY SIDE OF THE STREET
EVERYWHERE YOU GO

3 — I WISH YOU LOVE

4 — HONKY TONK TRAIN — Solo By Betty

5 — Medley: MISSISSIPPI MUD
BASIN STREET BLUES

6 — YOURS

7 — Medley: WHEN THE ORGAN PLAYED AT TWILIGHT
THE OLD PIANO ROLL BLUES

BERNIE CUSHING — Organ
BETTY LESSING — Piano
PIERRE JOSEPHS — Bass
SAM SHAFFER — Drums

BBB-10-68-B



SIDE 2

1 — THE MAN I LOVE
2 — BLUE CHAMPAGNE
3 — BLUE PRELUDE
4 — EBB TIDE — Solo By Bernie
5 — Medley: AROUND THE WORLD
I LEFT MY HEART IN SAN FRANCISCO
6 — Medley: FASCINATION
MELODY OF LOVE
I'LL SEE YOU IN MY DREAMS



GRAMERCY PARK RECORDS

THIS SIDE
STEREO GPA-1010A

ENGINEERED BY
MIKE DACEK

DAVID FORREST

THE SONG INSIDE

HIDE AND SEEK
SIDEWALK SURFING
NOCHE EN EL BARRIO
WEST 26TH STREET SONATA
TIME OUT

© Ⓟ DAVID FORREST 1985



GRAMERCY PARK RECORDS

NEXT SIDE
STEREO GPA-1010B

ENGINEERED BY
MIKE DACEK

DAVID FORREST
THE SONG INSIDE

FIFTH AT BELMONT
CHATTAQUA ECHOES
CENTRAL PARK MARDI GRAS
RUSH-HOUR TORREADOR
SUNDAY MORNING

© Ⓟ DAVID FORREST 1985

DISCOS CBS INTERNATIONAL

IVAN



℗ 1980, CBS, Inc.

DML-60303
33 1/3 RPM
STEREO
DML60303-A

1- SIN AMOR (D.R.)
2- POR UNA VEZ (D.R.)
3- LOCO (D.R.)
4- SOÑARTE (D.R.)
5- COMPAÑERO (D.R.)

Distributed & Manufactured by Discos CBS International

DISCOS CBS INTERNATIONAL



IVAN

℗ 1980, CBS, Inc.

DML-60303
33 1/3 RPM
STEREO
DML60303-B

1- SI MAÑANA ME ESPERAS (D.R.)
2- CAMINAMOS JUNTOS (D.R.)
3- BANG, BANG (D.R.)
4- LLAMAME (D.R.)
5- QUERIDA ELENA (D.R.)

Distributed & Manufactured by Discos CBS International


UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED
LONG PLAYING MICROGROOVE
VERVE RECORDS INC
FABRICADO EN CHILE POR Goluboff INDUSTRIAS FONOGRAFICAS
Verve Records
El Cuarteto Gerry Mulligan
PAUL DESMOND
Según Decr. Sup. de Hac.
N.º 10236 de 11-VIII-58
Precio $ 5.775.-
MGV 8246
Lado 1
1. BLUES INTIMO, Blues Intime; Desmond
2. CUERPO Y ALMA, Body and Soul; Green-Heyman-sour-Eyton
3. QUEDATE QUIETO, Standstill; Mulligan
50444


UNAUTHORIZED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED
LONG PLAYING MICROGROOVE
VERVE RECORDS INC.
FABRICADO EN CHILE POR Goluboff INDUSTRIAS FONOGRAFICAS
Verve
Records
El Cuarteto Gerry Mulligan
PAUL DESMOND
MGV 8246
Lado 2
1. LINE FOR LYONS, Mulligan
2. CANCION DE INVIERNO, Winter song; Desmond
3. HIMNO DE BATALLA DEL REPUBLICANO, Battle Hymn of the Republican; Desmond
4. FALL OUT, Mulligan
50445

HECHO EN MEXICO

LONDON

phase 4 stereo

SPEED 33 1/3

Side 1

ZAL 5201

SP.44003

BONGOS OF THE SOUTH

Band 1-DEEP IN THE HEART OF TEXAS
(Swander, Hershey)
Band 2-LISBON ANTIGUA (Portela;
De Vale Dupree, Salina)
Band 3-LADY OF SPAIN (Evans, Reaves, Damerell)
Band 4-CARNIVAL PROCESSION
(La Comparsa) (Lecuona)
Band 5-MY OLD KENTUCKY HOME
(Foster; arr. Ros, Hanmer)
Band 6-BRAZIL (Barroso, Russell)

EDMUNDO ROS AND HIS ORCHESTRA

DERECHOS DE MANUFACTURA Y DE AUTOR RESERVADOS - PROHIBIDA LA COPIA, LA EJECUCION PUBLICA Y LA RADIOTRANSMISION - LICENCIA LONDON RECORDS INC.

Manufacturado en México por: FABRICA DE DISCOS PEERLESS, S. A.

HECHO EN MEXICO

LONDON

phase 4 stereo

SPEED 33⅓

Side 2

SP.44003

BONGOS OF THE SOUTH

Band 1-WHEN THE SAINTS GO MARCHING IN (Trad, arr. Ros, Hanmer); DIXIE (Trad., Ros, Hanmer)
Band 2-MOON OVER MIAMI (Burke, Leslie)
Band 3-ROSES FROM THE SOUTH (Johann Strauss, arr. Ros, Hanmer)
Band 4-TABOO (Lecuona, Stillman, Rusell)
Band 5-IN A LITTLE SPANISH TOWN (Wayne; Lewis, Young)
Band 6.EL CUMBANCHERO (Hernández)

EDMUNDO ROS AND HIS ORCHESTRA

DERECHOS DE MANUFACTURA Y DE AUTOR RESERVADOS - PROHIBIDA LA COPIA, LA EJECUCION PUBLICA Y LA RADIOTRANSMISION - LICENCIA LONDON RECORDS INC.

Manufacturado en México por: FABRICA DE DISCOS PEERLESS, S. A.



FRANCE JOLI

FRANCE JOLI

PRL 12170 AS
STEREO
PROMOTIONAL COPY
NOT FOR SALE

SIDE ONE
33 1/3 RPM

℗ 1979 Prelude Records

1. COME TO ME 9:34
(Tony Green)

2. LET GO 9:29
(Tony Green)

All Songs were Written, Arranged and Produced by
Tony Green for Tony Green Organization Records Ltd
Published by Cicada Music Inc (PRO)/Trumar Music Inc (BMI)
A Product of Prelude Records

MANUFACTURED AND DISTRIBUTED BY PRELUDE RECORDS 200 WEST 57 ST. NEW YORK, N.Y. 10019



FRANCE JOLI

FRANCE JOLI

PRL 12170 BS
STEREO
PROMOTIONAL COPY
NOT FOR SALE

SIDE ONE
33 1/3 RPM

℗ 1979 Prelude Records

1. DON'T STOP DANCING 7:47
(Tony Green)

2. PLAYBOY 8:11
(Tony Green)

All Songs were Written, Arranged and Produced by
Tony Green for Tony Green Organization Records Ltd
Published by Cicada Music Inc (PRO), Trumar Music Inc (BMI)
A Product of Prelude Records

MANUFACTURED AND DISTRIBUTED BY PRELUDE RECORDS 200 WEST 57 ST., NEW YORK, NY 10019



EAGLE

Recordings

001-A

COMPATIBLE STEREO
CAN BE PLAYED ON
ANY PHONOGRAPH

THIS IS RICHIE DELAMORE

1. IT'S A BEAUTIFUL EVENING
2. WINGS OF A DOVE
3. EREV SHEL SHA SHO NIRM
4. SHAKE SERONA
5. SCARLET RIBBONS
6. LEMON TREE AND LEMON TREE MEDLEY

BONUS RECORD



EAGLE

Recordings

001-B

COMPATIBLE STEREO
CAN BE PLAYED ON
ANY PHONOGRAPH

THIS IS RICHIE DELAMORE

1. BIG BAMBOO
2. TRY TO REMEMBER
3. ZORA
4. POCO MEINA
5. YOU'RE NOBODY TILL SOMEBODY LOVES YOU
6. SOFTLY AS I HEAR YOU

BONUS RECORD

PETER PAN ®
RECORDS

SANTA CLAUS IS COMING TO TOWN

8109 A
SIDE 1
STEREO



33⅓ RPM

THE PEPPERMINT KANDY KIDS

SANTA CLAUS IS COMING TO TOWN
WE NEED A LITTLE CHRISTMAS
IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS
WINTER WONDERLAND
THE CHRISTMAS SONG
THE MAN IN THE RED SUIT
SANTA MEDLEY

(Prod. & Dir. By H. Davidson & C. Sanders)

NEWARK, N.J. 07105 MADE IN U.S.A.

PETER PAN ®
RECORDS

SANTA CLAUS IS COMING TO TOWN

8109 B
SIDE 2
STEREO



33⅓ RPM

THE PEPPERMINT KANDY KIDS

REPRISE/UP ON THE HOUSETOP
SANTA'S MAGICAL BAG
MY FAVORITE THINGS
THE MARVELOUS TOY
SCARLET RIBBONS
HAPPINESS IS
LOVE IS A SIMPLE THING
WE WISH YOU A MERRY CHRISTMAS

(Prod. & Dir. By H. Davidson & C. Sanders)

NEWARK, N.J. 07105 MADE IN U.S.A.


DDC
DICTATION DISC COMPANY
240 Madison Ave., N. Y., N. Y. 10016
33⅓ Microgroove
Side A
RECORD NO.
3
E3KP-3596
Speeds 90 & 100 wam
SHORTHAND DICTATION
For
SPEED BUILDING


DDC
DICTATION DISC COMPANY
240 Madison Ave., N. Y., N. Y. 10016
33⅓ Microgroove
Side B
RECORD NO.
3
E3KP-3597
Speeds 110 & 120 wam
SHORTHAND DICTATION
For
SPEED BUILDING

LISTENING LIBRARY

16⅔ RPM

A 1628-1 SIDE 1

ESCAPE FROM THE BOERS

by Sir Winston Churchill

from his book

London To Ladysmith Via Praetoria

Read by Patrick Horgan

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LISTENING LIBRARY

16⅔ RPM

A 1628-2 SIDE 2

ESCAPE FROM THE BOERS

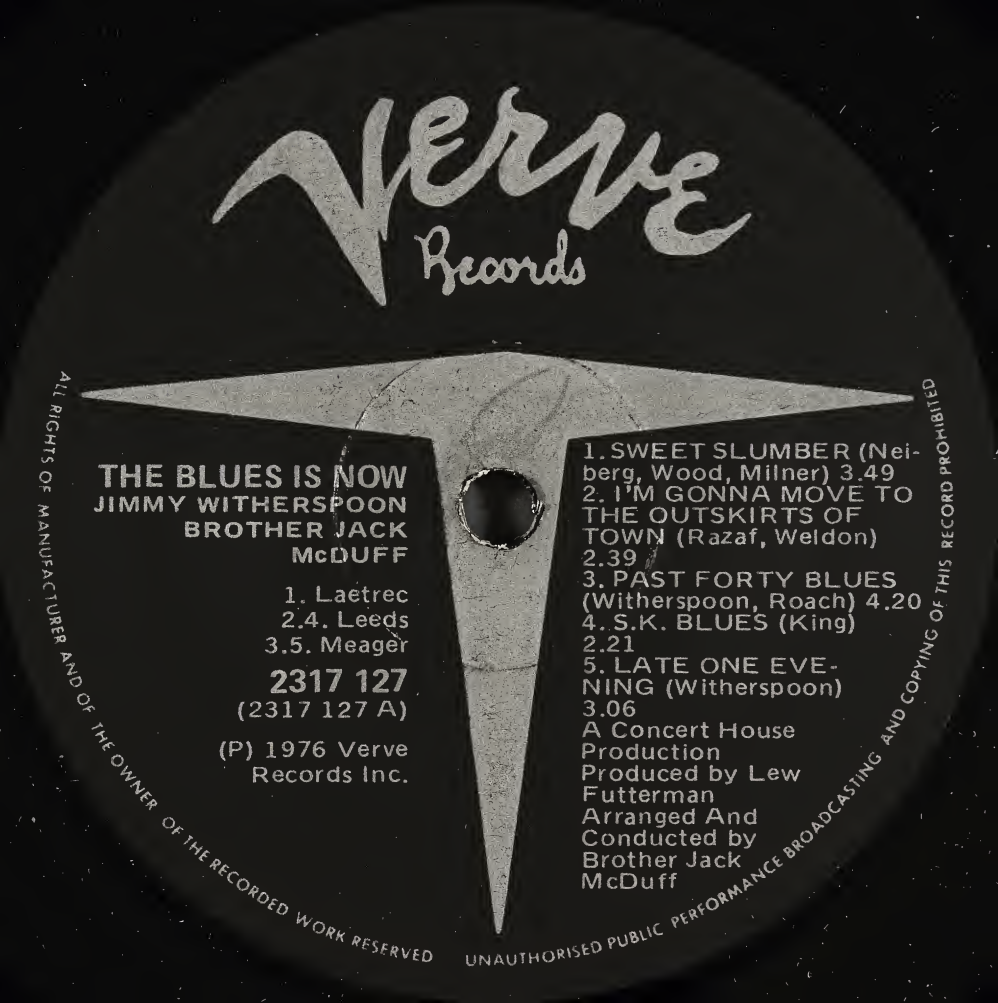
by Sir Winston Churchill

from his book

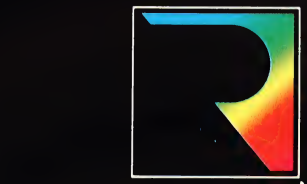
London To Ladysmith Via Praetoria

Read by Patrick Horgan

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Verve
Records
THE BLUES IS NOW
JIMMY WITHERSPOON
BROTHER JACK
McDUFF
1. Laetrec
2.4. Leeds
3.5. Meager
2317 127
(2317 127 A)
(P) 1976 Verve
Records Inc.
1. SWEET SLUMBER (Neiberg, Wood, Milner) 3.49
2. I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN (Razaf, Weldon) 2.39
3. PAST FORTY BLUES (Witherspoon, Roach) 4.20
4. S.K. BLUES (King) 2.21
5. LATE ONE EVENING (Witherspoon) 3.06
A Concert House Production
Produced by Lew Futterman
Arranged And Conducted by Brother Jack McDuff
ALL RIGHTS OF MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED
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Verve
Records
THE BLUES IS NOW
JIMMY WITHERSPOON
BROTHER JACK
McDUFF
1.5. Meager
2. Ascherberg Hopwood & Crew
3. De Sylva, Brown & Henderson
4. Sheriff M. & Meager
2317 127
(2317 127 B)
(P) 1976 Verve Records Inc.
1. PART TIME WOMAN (Witherspoon) 3.30
2. GOOD ROCKING TONIGHT (Brown) 2.09
3. I WON'T TELL A SOUL (I Love You) (Parker, Charles) 4.41
4. MY BABY'S QUIT ME (Pomus, Kookoolis) 3.07
5. MY MONEY'S LONG THIS MORNING BABY (Parker) 2.09
A Concert House Production
Produced by Lew Futterman
Arranged and Conducted by Brother Jack McDuff
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Rejoice

HEART & SOUL
The Clark Sisters

Produced by Norbert Putnam and Twinkie Clark

7-01-501028-3

SIDE 1

1. HE'LL TURN YOUR SCARS INTO STARS (4:09)
2. JESUS IS A LOVE SONG (6:49)
3. SMILE, GOD LOVES YOU (4:13)
4. PRAY FOR THE U.S.A. (5:23)

(All selections written and composed by
Twinkie Clark and copyrighted by
Twink Twink Music-SESAC)

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INCORPORATED

REJOICE RECORDS • WACO, TEXAS A DIVISION OF WORD, INC.



Rejoice

HEART & SOUL

The Clark Sisters

Produced by Norbert Putnam and Twinkie Clark

7-01-501028-3

SIDE 2

1. TIME OUT (Steve Wenger) (P. E. Velvet Music-ASCAP-3:43)
2. THE GREATEST GLORY (Tanya Goodman-David R. Lehman-Ken Harding) (Prime Time Music-Snowfox Music-First Monday Music-ASCAP-SESAC-ASCAP-3:26)
3. THERE IS A BALM IN GILEAD (Twinkie Clark) (Twink Twink Music-SESAC-4:39)
4. I'VE GOT AN ANGEL (Twinkie Clark) (Twink Twink Music-SESAC-4:20)
5. I AM BLESSED (Twinkie Clark) (Twink Twink Music-SESAC-3:05)

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REJOICE RECORDS • WACO, TEXAS A DIVISION OF WORD, INC.


ALL I HAVE TO DO IS DREAM
MEDLEY
(Adapted)
MELODY BEECHER
World Enterprise Records
4714 Church Avenue
Brooklyn, New York 11203
(718) 282-7709 / (718) 282-7842
Telex: 4973708WORLDUI
World Enterprise Record Dist.
2 Library Parade, Craven Park
Harlesden, London, N.W. 10
8sG England
Tele: 01-9656497
SIDE A
WED 90
Produced & Arranged By
PAUL BEECHER
WORLD
ENTERPRISE RECORDS

ALL I HAVE TO DO IS DREAM MEDLEY

(Adapted)

MELODY BEECHER & YOUNG RANKS

World Enterprise Records
4714 Church Avenue
Brooklyn, New York 11203
(718) 282-7709 / (718) 282-7842
Telex: 4973708WORLDUI

World Enterprise Record Dist.
2 Library Parade, Craven Park
Harlesden, London, N.W. 10
8sG England
Tele: 01-9656497

SIDE AA
WED 90

Produced & Arranged By
PAUL BEECHER

WORLD
ENTERPRISE RECORDS


CHICK COREA
The Song Of Singing
Stereo
BST-84353
Side 1
Blue Note
1. TOY ROOM (D. Holland)
Litha Music-ASCAP-5:35
2. BALLAD I (C. Corea-D. Holland-B. Altschul)
Litha-Music-ASCAP-4:17
3. RHYMES (C. Corea)
Litha Music-ASCAP-7:56
Produced by Sonny Lester
BLUE NOTE RECORDS — A DIVISION OF UNITED ARTISTS RECORDS, INC. • MADE IN U.S.A. • ALL RIGHTS RESERVED


CHICK COREA
The Song Of Singing
Stereo
BST-84353
Side 2
Blue Note
1. FLESH (C. Corea)
Litha Music-ASCAP-5:05
2. BALLAD III (C. Corea-D. Holland-B. Altschul)
Litha Music-ASCAP-5:35
3. NEFERTITTI (W. Shorter)
Miyako Music-BMI-7:05
Produced by Sonny Lester
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Witty
MUSIC
FIVE STAR
45 RPM
AS
WITTY
MUSIC
Tel:
(212) 379-5085
DIST BY
ARAWAK RECORDS INC.
833 UTICA AVE.
BROOKLYN NY 11203
TEL # 212 342-3569
LOVERS TAKE OVER
YELLOW MAN
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Witty
MUSIC

45 RPM
BS

WITTY
MUSIC
Tel:
(212) 379-5085

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BROOKLYN, NY 11203
TEL. # 212 [illegible]

WELL COLOUR FULL
YELLOW MAN

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THIS SIDE

1. "TYRONE"
(DIRTY LIVE)
(STUDIO MIX)
(INSTRUMENTAL)
(ACAPELLA)

DETT-4787A

A SIDE

OTHER SIDE

1. "BLOOD MONEY"
(MAIN MIX)
(INSTRUMENTAL)

2. "THE PARTY CONTINUES"
(MAIN MIX)

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B SIDE

DETT-4787B

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LOS MEJORES EXITOS DE

Bobby Capo

SERIE COLECCIONISTA

AAD-1385-A

LADO A
AAD-1385
33 1/3 R P M
STEREO

1-EL SOLDADO
2-PARA QUE TU VEAS
3-EN QUE QUEDAMOS
4-YA ME VOY
5-SI QUIERES VOLVERE
6-SOLEDAD

LOS MEJORES EXITOS DE

Bobby Capo

SERIE COLECCIONISTA

AAD-1385-B

LADO B

AAD-1385

33 1/3 R P M

STEREO

1-EL PATRIOTA
2-EL SILBIDO
3-TE ESPERO
4-ME DICES QUE TE VAS
5-ANORANDO
6-MUJER MALA

USA

Records

LOS BOCHEROS



LP-508
Side A

33⅓ RPM
Formerly FLP-509

Alma Llanera
Adiós Pampa Mia
Ojos Tapatíos
Sin Azúcar y Sin Sal
Ay Dolores
De Santurce A Bilbao

USA

Records

LOS BOCHEROS



LP-508
Side B

33⅓ RPM
Formerly FLP-509

Españolas y Novenas
Valencia
Puente de Piedra
Salero, Salero
Café con Leche
Preciosa

Kristal

RAUL MARRERO

KS-1157

33-1/3 RPM

Cara A



1. Sere tu Sombra
2. La Mentira
3. Este fue mi adios
4. Yo Espero
5. Vidas Ajenas

1-2-3 Canta Raul Marrero
4. Canta Alfonso Velez
5. Rafita Gonzalez

Mfg. by South Eastern Records
Hialeah, Florida

Kristal

RAUL MARRERO

KS-1157

33-1/3 RPM
Cara B

1. Llanto a la Luna
2. Tres Amores
3. La Gente
4. Dulce Tormento
5. Martirio

1-2-3 Canta Raul Marrero
4. Canta Rafita Gonzalez
5. Canta Trio Cancioneros del Norte

Mfg. by South Eastern Records
Hialeah, Florida


LAS MARIPOSAS INTERNACIONALES
Me lo dijo.....Alberto
velvet
LADO A
33 1/3 RPM
STEREO
Golden Stereo
3020
℗ 1980
No pones por este lado
LAS MARIPOSAS INTERNACIONALES
Autores : Angel Melo y Alberto Alvarez
Direccion Musical: Angel Melo
Direccion Artistica: Alberto Alvarez
Dist. por VELVET de P.R., Inc. - Calle Cerra 627 Santurce, P.R. 00907


LAS MARIPOSAS INTERNACIONALES
Me lo dijo.....Alberto
velvet
Golden Stereo
3020
℗ 1980
LADO B
33 1/3 RPM
STEREO
1.- RÈFRANEANDO
2.- DEFINETE
Autores: Angel Melo y Alberto Alvarez
Direccion Musical: Angel Melo
Direccion Artistica: Alberto Alvarez
Dist por VELVET de P.R., Inc. - Calle Cerra 627 Santurce, P.R. 00907






TOP FLYTE RECORDS
From The Album "If U Can't Learn 2 Love Her"
TERRANCE T.
AHR
A Side
VOCAL
RAP VERSION
Produced and Written By
Terrance T
and
Flemuel Brown
Time 4:27
Mastered By Tony Damsey
at Master Disk
in New York
94
If U Can't Learn 2 Love Her (Remix)
Terrance T.
featuring N-Tyce
1995 Top Flyte Records, All Rights Reserved 3639-B Lancaster Avenue, Philadelphia, PA 19104

TOP FLYTE RECORDS

From The Album *"If U Can't Learn 2 Love Her"*

TERRANCE T.

Time 4:27
Mastered By Tony Damsey
at Master Disk
in New York

B Side
VOCAL
R&B VERSION

Produced and Written By
Terrance T
and
Flemuel Brown

If U Can't Learn 2 Love Her (Remix)

Terrance T.

1995 Top Flyte Records All Rights Reserved 3639-B Lancaster Avenue, Philadelphia, PA 19104

caedmon

LONG PLAYING • 33⅓ RPM MICROGROOVE

STEREO
INTENDED FOR USE ON EITHER MONAURAL OR STEREO PHONOGRAPHS

C. S. LEWIS

The Chronicles of Narnia - Book VI

THE MAGICIAN'S NEPHEW

READ BY

CLAIRE BLOOM

TC 1660-A



SIDE 1: 31:15

℗ 1981 Caedmon

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MADE AND PRINTED IN U.S.A.


caedmon
LONG PLAYING • 33⅓ RPM MICROGROOVE
STEREO
INTENDED FOR MONAURAL OR STEREO PHONOGRAPHS
USE ON EITHER
C. S. LEWIS
The Chronicles of Narnia - Book VI
THE MAGICIAN'S NEPHEW
READ BY
CLAIRE BLOOM
TC 1660-B
SIDE 2: 29:32
℗ 1981 Caedmon
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MADE AND PRINTED IN U.S.A.



RUMBA

RECORDS

33⅓ R.P.M.
(RU-55544)

RLP-55544
Cara A

LOS MURCIANOS CON AIDITA AVILES

JULIA
ADIOS
AUNQUE DIOS ME CASTIGUE
DON'T BREAK MY HEART
COMO UN LUNAR
LOVER



RUMBA

RECORDS

33⅓ R.P.M.
(RU-55544)

RLP-55544
Cara B

LOS MURCIANOS CON AIDITA AVILES

NEGRURA

LA CANCION QUE TE GUSTA A TI

VENUS

TU ERES TODO PARA MI

A TI Y A MI

MAMBO ROCK



SPANISH FLAMENCOS

SUM 5018
(c 319-A)

SIDE 1
33⅓ RPM

1. A TU VERA
2. HOROSCOPO
3. UN MINUTO DE SILENCIO
4. TIENES DUENDE
5. COSITAS BUENAS
6. TOREA "EL CORDOBES"

Luisa Linares y Los Galindos

℗ 1978, R. B. Cone

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Play on any mono/stereo phono

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14 Warren St., New York City, N. Y. 10007
Made in U.S.A.



SPANISH FLAMENCOS

SUM 5018
(c 319-B)

SIDE 2
33⅓ RPM

1. MORENA DE VERDE LUNA
2. PAZ
3. CON EL VERIGUEL
4. CHA-CHA-CHA-DE LOS GITANOS
5. HAY QUIEN DICE DE JAEN
6. ROSS MORENA

Luisa Linares y Los Galindos

℗ 1978, R. B. Cone

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Play on any mono/stereo phono

Distributed By: CMS Records, Inc.
14 Warren St., New York City, N. Y. 10007
Made in U.S.A.

THIS SIDE

1. "LUV 2 LUV U"

(LONG MIX)

(INSTRUMENTAL)

2. "CHEAT ON YOU"

(L.P. MIX)



OTHER SIDE

1. "EVERYTHING"

(SO SO DEF REMIX)

(REMIX INSTRUMENTAL)

2. "WHAT YOU WANT"

(L.P. MIX)

DETT-479A

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DETT !
B SIDE
DETT-479B
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1

MEGA|MIXX



INDUSTRIES • LTD

FOR PROMOTIONAL USE ONLY

SIDE C

Donna Summer Mega-Mixx

14:41 (118 BPM)

Mixx by: Carlos Sarli

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1

MEGA MIXX



INDUSTRIES • LTD

FOR PROMOTIONAL USE ONLY

SIDE D

Old Time Rock and Roll

Bob Seger 5:43

(122 BPM)

Mixx by: Manny Ferreiros,
Rob Mello & Todd Bonita
Courtesy of Capitol Records

Mony Mony

Billy Idol 6:25

(132 BPM)

Mixx by: Lenny Bertoldo
Courtesy of Chrysalis Records

ALL RIGHTS RESERVED BY THE ORIGINAL LABELS


THOMPSON
SOUND
Produced by
Distributed by
Made in Jamaica
45 RPM
REGGAE ON IT
Freddie McGregor
ALL RIGHT RESERVED


2 BIG RECORDS
CRIME AND PUNISHMENT
SIDE A
45 RPM
STEREO
TIME 3:10
GSH 001
℗ 1987
SHELTER ME
—GS Hershenson—
"2 BIG" MARCAS REG.


2BIG RECORDS
CRIME AND PUNISHMENT
SIDE AA
45 RPM
STEREO
TIME 3:35
GSH 001
℗ 1987
SLOW
—GS Hershenson—
"2 BIG" MARCAS REG.


JAMMYS
jammy$
RECORDS
Distributed By:
John's Records
109 St. Marks Pl.
NY, NY 10009
(212) 982-0678
(212) 977-5282
V.P. Records
(718) 291—7058
Produced By:
King Jammy's
Recording Studio
Tel: 92-38880
DEM FRIEND BACK
GRINDSMAN
SIDE A
JRD 037
All Rights Reserved


JAMMYS
jammy$
RECORDS
Distributed By:
John's Records
109 St. Marks Pl.
NY, NY 10009
(212) 982-0678
(212) 977-5282
V.P. Records
(718) 291—7058
Produced By:
King Jammy's
Recording Studio
Tel: 92-38880
I REMEMBER
FRANKIE PAUL
SIDE B
JRD 037
All Rights Reserved



Soca
0100A
Arr. by Neville Hinds
Exec. Prod.
Janet & Junior Soul
Taken from upcoming album
"Jr. Soul Classic"
Time 6:00

33 1/3
℗ © MPCS
Dist. by
V P Records
Jamaica, Queens
718-291-7058

DANCE WITH ME — Part 1

(Junior Soul, V. Smikle)

JUNIOR SOUL

Recorded at Dynamic Sound
Kingston, Jamaica



Soca
0100B
Arr. by Neville Hinds
Exec. Prod.
Janet & Junior Soul
Taken from upcoming album
"Jr. Soul Classic"
Time 6:00

33⅓
℗ © MPCS
Dist. by
V P Records
Jamaica, Queens
718-291-7058

DANCE WITH ME — Part 2

(Junior Soul, V. Smikle)

JUNIOR SOUL

Recorded at Dynamic Sound
Kingston, Jamaica

RCA

International



LOS GRANDES EXITOS DE ARMANDO MANZANERO

Armando Manzanero

Lado 1 Stereo

IL5-7206-A

1 ADORO (A. Manzanero) 2:25
2 CONTIGO APRENDI (A. Manzanero) 1:58
3 PARECE QUE FUE AYER (A. Manzanero) 2:42
4 AQUEL SENOR (A. Manzanero) 2:08
5 FELICIDAD (A. Manzanero) 2:10
6 NO (A. Manzanero) 1:53

TM(s)® RCA CORP.—MADE IN U.S.A.
℗ 1983 RCA RECORDS

RCA



International

LOS GRANDES EXITOS DE ARMANDO MANZANERO

Armando Manzanero

Lado 2 Stereo

IL5-7206-B

1 SOMOS NOVIOS (A. Manzanero) 2:35
2 CUANDO ESTOY CONTIGO (A. Manzanero) 2:25
3 VOY A APAGAR LA LUZ (A. Manzanero) 1:20
4 MIA (A. Manzanero) 2:11
5 TODAVIA (A. Manzanero) 2:11
6 ESTA TARDE VI LLOVER (A. Manzanero) 2:37

TM(s)® RCA CORP.—MADE IN U.S.A.
℗ 1983 RCA RECORDS


STEREO
BLUE TRAIN
JOHN COLTRANE
BLUE NOTE
BST 81577
Side 1
(BNST 81577-A)
1. BLUE TRAIN (Coltrane)
GROOVE MUSIC - BMI
2. MOMENT'S NOTICE (Coltrane)
GROOVE MUSIC - BMI
Lee Morgan, trumpet; Curtis Fuller, trombone; John Coltrane, tenor sax; Kenny Drew, piano; Paul Chambers, bass; Philly Joe Jones, drums.
LIBERTY UA. INC., LOS ANGELES, CALIFORNIA

STEREO

BLUE TRAIN

JOHN COLTRANE



BST 81577

Side 2

(BNST 81577-B)

1. LOCOMOTION (Coltrane)
   GROOVE MUSIC - BMI
2. I'M OLD FASHIONED (Kern-Mercer)
3. LAZY BIRD (Coltrane)
   GROOVE MUSIC - BMI

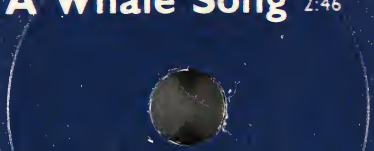
Lee Morgan, trumpet; Curtis Fuller, trombone; John Coltrane, tenor sax; Kenny Drew, piano; Paul Chambers, bass; Philly Joe Jones, drums.

LIBERTY/UA. INC., LOS ANGELES, CALIFORNIA

Moonboat

Tom Chapin

1. **Library Song** 2:53
2. **Mothers' Day** 2:49
3. **Sing A Whale Song** 2:46





SIDE 1

4. **The Trail Ride** 2:59
5. **State Laughs** 2:52
6. **Happy Birthday** 2:18
7. **Moonboat** 3:16

SP-0403/Stereo (SP-00403-A)
Produced by John Forster and Tom Chapin
Manufactured and Distributed by
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B

Moonboat

Tom Chapin

1. **You'll Come Shining Through** 3:06
2. **Catches** 1:45
3. **Don't Play with Bruno** 3:36



A&M RECORDS

SIDE 2

4. **Alphabet Soup** 2:10
5. **Princess Di's Distress** 2:46
6. **Neat Mess** 3:01
7. **Grow in Your Own Sweet Way** 3:08

SP-0403/Stereo (SP-00403-B)
Produced by John Forster and Tom Chapin
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B


BETHLEHEM BETHLEHEM BETHLEHEM BETHLEHEM
Property of
Daniel James White Junior
#2374949 Jan. 5, 1950
BETHLEHEM'S FINEST
VOL. 7
FCP-4007
(FCP-4007 A)
SIDE 1
℗ 1976
1. (I'M A DREAMER) AREN'T WE ALL? - HOWARD MCGHEE
2. IT'S THE TALK OF THE TOWN - HERB JEFFRIES
3. DON'T GET AROUND MUCH ANYMORE - STU WILLIAMSON
4. KELLY GREEN - REO MITCHELL
5. LOVE LETTERS - HERBIE MANN - SAM MOST
© 1975 BETHLEHEM RECORDS • Distributed by Caytronics • A Cayre Industries Company • 240 Madison Avenue, New York, N.Y. 10016


BETHLEHEM
BETHLEHEM
BETHLEHEM
BETHLEHEM
BETHLEHEM
BETHLEHEM
BETHLEHEM'S FINEST
VOL. 7
FCP-4007
(FCP-4007 B)
SIDE 2
℗ 1976
1. INDIANA (BACK HOME AGAIN IN INDIANA) - BOB HARDAWAY
2. MORE THAN YOU KNOW - TERRY MOREL
3. STARS FELL ON ALABAMA - JONAH JONES
4. ELLIE - RUBY BRAFF
5. I'LL REMEMBER APRIL - CONTE CONDOLI
℗ 1975 BETHLEHEM RECORDS • Distributed by Caytronics • A Cayre Industries Company • 240 Madison Avenue, New York, N.Y. 10016

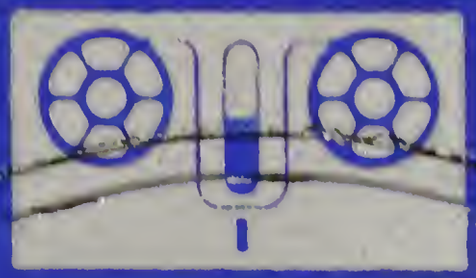
TDFN XX1500A

TADD DAMERON
vol.3



Dizzy Atmosphere
Good Bait
Webb's Delight
Focus
Wa-Hoo
Good Bait 2
The Squirrel


Wa·Hoo 2
Wa·Hoo 3
Lady Bird
Good Bait 3
S'Wonderful
Stella By Starlight
Sweet Georgia Brown
TADD DAMERON
vol.3
TDFN XX1500B



RIVERSIDE

LONG PLAYING

MICROGROOVE

THELONIOUS MONK
ORCHESTRA
at Town Hall

RLP 12-300

SIDE 2

1. LITTLE ROOTIE TOOTIE (8:45)
2. OFF MINOR (7:47)
3. CREPESCULE WITH NELLIE (4:42)

Thelonious Monk, piano; Donald Byrd, trumpet; Eddie Bert, trombone; Phil Woods, alto sax; Charlie Rouse, tenor sax; Pepper Adams, baritone sax; Robert Northern, French horn; Jay McAllister, tuba; Sam Jones, bass; Art Taylor, drums. **Recorded at Town Hall, New York City; February 28, 1959.**

(RLP 12-300 B)

BILL GRAUER PRODUCTIONS

NEW YORK CITY

ALTO

Side One AL 725 A

MONK

Bright Mississippi
Epistrophy
'Round About Midnight


ALTO
Side Two
AL 725 B
MONK
Sweet And Lovely
Evidence


ATOMIC THEORY
THE CROPS
SIDE ONE
ATR-1103
1. ME & MY DOG 2:56 — Traxler/Schneeweis
2. TALK TO GOD 3:14 — Benson
3. LIFE IS BAD 2:06 — Yoho
4. RIGHT BEHIND YOU BABY 3:27 — Schneeweis
5. IT AIN'T ME 2:14 — Yoho
6. DON'T TAKE YOUR LOVE 3:34 — Traxler/Yoho
7. MAX'S MARCH 2:38 — Schneeweis
ALL SONGS © 1988 CROPS MUSIC, ASCAP
©Atomic Theory Records, Inc. 2105 25th Avenue South, Minneapolis MN 55406 USA


ATOMIC THEORY
THE
CROPS
SIDE TWO
ATR-1103
1. SOMETIMES BEAUTY MAKES YOU SAD 6:38 — Schneeweis
2. THE GAME OF LIFE 3:23 — Traxler
3. WELCOME TO THE MONKEY HOUSE 6:10 — Taylor
4. THE CAT SCARED ANN 10:33 — Traxler/Yoho
ALL SONGS © 1988 CROPS MUSIC, ASCAP
©Atomic Theory Records, Inc. 2105 25th Avenue South, Minneapolis MN 55406 USA

maype

ORLANDO CONTRERAS
En Sus 25 Años de Exitos
"15 Hits"

Serie T V -M-5001
℗ 1982

Lado (A)
33 1/3 RPM
Stereo

1.-MI CORAZONADA
(José Fernández Pérez)
2.-SIN EGOISMO
(García Escobar)
3.-EN UN BESO LA VIDA
(D. R.)
4.-CAMPANITAS DE CRISTAL
(Rafael Hernández)
5.-POR SEGUIR TUS HUELLAS
(Plácido Acevedo)
6.-DONDE TU IRAS
(Rafael Hernández)
7.-VUELVO A LA LUCHA
(F. Rodríguez)
8.-LLEGASTE TARDE
(D. R.)

maype

ORLANDO CONTRERAS
En Sus 25 Años De Exitos
"15 Hits"

Serie T V -M-5001
℗ 1982

Lado (B)
33 1/3 RPM
Stereo

1.-ARRANCAME LA VIDA
(Agustín Lara)
2.-POR BORRACHA
(Pablo Cairo)
3.-MI COPA ESTA VACIA
(D. R.)
4.-DOS AMIGOS
(D. R.)
5.-NO SE PORQUE ME OLVIDAS
(E. Méndez)
6.-DOS LAGRIMAS
(D. R.)
7.-LA ULTIMA CARTA
(Arsenio Rodríguez)


第一唱片
FIRST
STEREO RECORD
PETER, PAUL AND MARY 彼得，保羅和瑪麗
LEAVING, ON A JET PLANE 乘噴射機飛離
SIDE 1
FL-1927-A
1. ROLLIN HOME 流動的家
2. LEAVING, ON A JET PLANE 乘噴射機飛離
3. WEEP FOR JAMIE
4. NO OTHER NAME
5. THE HOUSE SONG
6. THE GREAT MANDELLA
民国59年10月出版
LONG 33⅓ PLAY
第一唱片廠出品 地址：三重市信義西街九號
營利事業登記証：北縣商甲字第4947號
出版事業登記証：內版台音字第0204號


第一唱片
FIRST
STEREO RECORD
PETER, PAUL AND MARY 彼得，保羅和瑪麗
LEAVING, ON A JET PLANE 乘噴射機飛離
SIDE 2
FL-1927-B
1. IF I HAD WINGS 若我有翼
2. I'M IN LOVE WITH A BIG BLUE FROG
3. WHATSHERNAME
4. BOB DYLAN'S DREAM
5. THE SONG IS LOVE 歌是愛
6. I DIG ROCK AND ROLL MUSIC
民国59年10月出版
LONG 33⅓ PLAY
第一唱片廠出品 地址…三重市信義西街九號
出版事業登記証…內版台省字第0204號
營利事業登記証…北縣商甲字第4947號


Fantasy
SIDE 1
F-7001
LENNY BRUCE
INTERVIEWS OF OUR TIMES
1. THE INTERVIEW
2. DJINNI IN THE CANDY STORE
3. ENCHANTING TRANSYLVANIA
4. INTERVIEW WITH DR. SHOLEM STEIN
All selections by Lenny Bruce
(Parker Music-BMI)
Fantasy Records
(F-7001-A)
FANTASY RECORDS, BERKELEY, CALIFORNIA

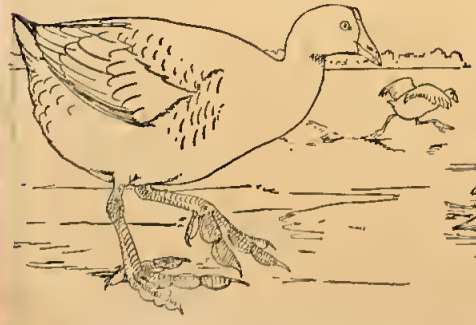
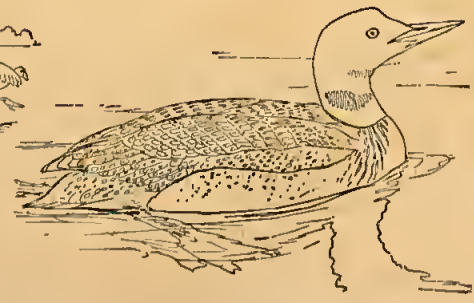

Fantasy
SIDE 2
F-7001
LENNY BRUCE
INTERVIEWS OF OUR TIMES
1. THE MARCH OF HIGH FIDELITY
2. MARIA OUSPENSKAYA INTERVIEW
3. FATHER FLOTSKI'S TRIUMPH
4. ALL BROADWAY MUSICALS SOUND THE SAME
5. SHORTY PETTERSTEINS INTERVIEW
All selections by Lenny Bruce
(Parker Music-BMI)
Fantasy Records
(F-7001-B)
FANTASY RECORDS, BERKELEY, CALIFORNIA











American Bird Songs

VOLUME TWO

AMERICAN BIRD SONGS — VOLUME TWO

Recorded by P. P. Kellogg and A. A. Allen for the Albert R. Brand Bird Song Foundation, Laboratory of Ornithology, Cornell University

Some Familiar Birds of Gardens and Shade Trees

PART 1-A

1. Bluebird
   Sialia sialis sialis
2. Phoebe
   Sayornis phoebe
3. White-breasted Nuthatch
   Sitta carolinensis cookei
4. Mourning Dove
   Zenaidura macroura carolinensis
5. Bronzed Grackle
   Quiscalus quiscula versicolor

PART 1-B

1. House Wren
   Troglodytes aëdon aëdon
2. White-eyed Vireo
   Vireo griseus noveboracensis
3. Tufted Titmouse
   Parus bicolor
4. Blue Jay
   Cyanocitta cristata cristata
   Cyanocitta cristata bromia
5. Screech Owl
   Otus asio asio

Some Familiar Birds of the Roadside

PART 2-A

1. Red-eyed Towhee
   Pipilo erythrophthalmus erythrophthalmus
2. White-eyed Towhee
   Pipilo erythrophthalmus alleni
3. Cowbird
   Molothrus ater ater
4. Least Flycatcher
   Empidonax minimus
5. Starling
   Sturnus vulgaris vulgaris

PART 2-B

1. Western Meadowlark
   Sturnella neglecta
2. Dickcissel
   Spiza americana
3. Chestnut-collared Longspur
   Calcarius ornatus
4. Clay-colored Sparrow
   Spizella pallida
5. Willet
   Catoptrophorus semipalmatus inornatus

Some Birds of the Lakes and Marshes

PART 3-A

1. Common Loon
   Colymbus immer immer
2. Whistling Swan
   Cygnus columbianus
3. Lesser Canada Goose
   Branta canadensis parvipes
4. Western Grebe
   Aechmophorus occidentalis
5. Pied-billed Grebe
   Podilymbus podiceps podiceps

PART 3-B

1. Sandhill Crane
   Grus canadensis pratensis
2. Coot
   Fulica americana
3. Kingfisher
   Megaceryle alcyon alcyon
4. Boat-tailed Grackle
   Cassidix mexicanus major
5. Limpkin
   Aramus guarauna guarauna

More Birds of the Marshes

PART 4-A

1. Red-winged Blackbird
   Agelaius phoeniceus phoeniceus
2. Yellow-headed Blackbird
   Xanthocephalus xanthocephalus
3. Long-billed Marsh Wren
   Telmatodytes palustris dissaëptus
4. Short-billed Marsh Wren
   Cistothorus platensis stellaris
5. Swamp Sparrow
   Melospiza georgiana georgiana

PART 4-B

1. American Bittern
   Botaurus lentiginosus
2. Wilson's Snipe
   Capella gallinago delicata
3. Virginia Rail
   Rallus limicola limicola
4. Sora
   Porzana carolina

Some North American Warblers

PART 5-A

1. Ovenbird
   Seiurus aurocapillus aurocapillus
2. Kentucky Warbler
   Oporornis formosa
3. Louisiana Water-Thrush
   Seiurus motacilla
4. Northern Water-Thrush
   Seiurus noveboracensis noveboracensis
5. Black-throated Blue Warbler
   Dendroica caerulescens caerulescens
6. Black-throated Green Warbler
   Dendroica virens virens

PART 5-B

1. Northern Yellowthroat
   Geothlypis trichas brachidactyla
2. Canada Warbler
   Wilsonia canadensis
3. Prothonotary Warbler
   Protonotaria citrea
4. Yellow-throated Warbler
   Dendroica dominica dominica
5. Hooded Warbler
   Wilsonia citrina
6. Chestnut-sided Warbler
   Dendroica pensylvanica

The cover drawings are by Louis Agassiz Fuertes. Beginning in the upper left corner and reading clockwise the birds are the Screech Owl, White-breasted Nuthatch, Bluebird, Black-throated Green Warbler, Redwing, Hooded Warbler, Ovenbird, American Bittern, Common Loon, Coot, Tufted Titmouse, and Mourning Dove.

Released by COMSTOCK PUBLISHING CO., INC., ITHACA, N. Y.

(ASSOCIATED WITH CORNELL UNIVERSITY PRESS)

AL DI MEOLA / SEQUENCER / SPEC

AL DI MEOLA 110
SEQUENCER
(end era)
1989 45





0 7464-04945-1

45 RPM

SEQUENCER 7:39
(DUB SEQUENCE)
Original Versian On
Album: "SCENARIO"
FC 38944
Produced by
Al Di Meola
Co-Produced and
Engineered by
Dennis MacKay
Mixed by Francais
Kevorkian at Right
Track, New Yark
Al Di Meola—
Electric Guitar
Jan Hammer—
Keyboards, Fairlight
CMI, Linn and
Raland Drum

SEQUENCER 6:29
Original Version On
Album: "SCENARIO"
FC 38944
Produced by
Al Di Meola
Co-Produced and
Engineered by
Dennis MacKay
Mixed by Francais
Kevorkian and Hugo
Dwier at Right Track,
New York
Special Thanks ta
Frank Filipetti
Al Di Meola—
Electric Guitar
Jan Hammer—
Keyboards, Fairlight
CMI, Linn and
Raland Drum

Columbia

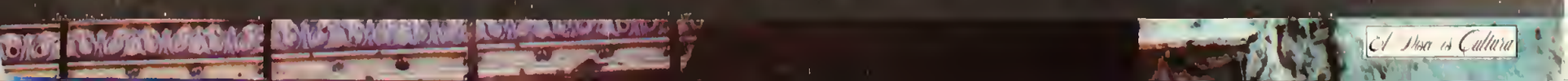
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Drawings by Audrey Satterwhite


TODO
Jairo
Se incluye
disco simple
VENCEREMOS
Reclámelo
RCA



MORIR ENAMORADO • NOS VERAN LLEGAR • LOS GEMINIANOS • EN ESTE DIA IMPAR PUDE SABER • LIBERTAD • LA PLUMA ROJA • ME BASTA CON SABER • NUESTRO AMOR SERA UN HIMNO • LA DESATADA • YO TE INVITO BAILARINA • AVE MARIA • LA BALSA • HOY DEJO LA CIUDAD • LA CLARA FUENTE • ES LA NOSTALGIA • MANUELITA LA TORTUGA • TE MIRO PASAR TEMPRANO • ANTIGUO DUEÑO DE LAS FLECHAS • MILONGA DEL TROVADOR • EL NIÑO DEL TAMBOR • ESTE AMOR ES COMO EL VIENTO • • QUE NO HACE FALTA • CON ESTE AMOR TAN NUEVO • VIVA EL SOL •



the best of Joe Williams



UP FRONT
UPF-161
STEREO

The Best Of JOE WILLIAMS

UP FRONT

UPF-161

SIDE A

1. A MAN AIN'T SUPPOSED TO CRY
2. FIVE O'CLOCK IN THE MORNING
3. LYIN' WOMAN
4. THE REAL THING
5. ONE IS A LONELY NUMBER

SIDE B

1. I WAS TELLING HER ABOUT YOU
2. LAUGH TO KEEP FROM CRYING
3. UNTIL I MET YOU
4. I ONLY WANT TO LOVE YOU
5. I'LL NEVER SMILE AGAIN

Write for FREE catalog: UP-FRONT RECORDS, 1135 WEST ELIZABETH AVENUE, LINDEN, NEW JERSEY 07036



THE GREAT ELMORE JAMES
UPF-122


HITS OF THE SPANIELS
UPF-131

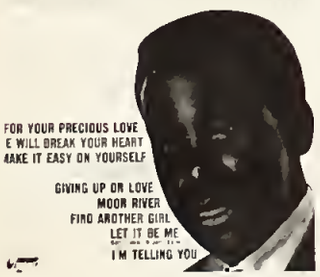


STAPLE SINGERS
UPF-133



IT'S TOO LATE — WILSON PICKETT
UPF-127


THE SOUL OF EDDIE HARRIS
UPF-106



ALL TIME JERRY BUTLER HITS
UPF-124


LOUIS ARMSTRONG
UPF-143



THE BEST OF LITTLE RICHARD
UPF-123



NINA SIMONE
UPF-145



NOTHIN BUT SOUL — GENE AMMONS
UPF-116



SAM COOKE
UPF-148


GLADYS KNIGHT AND THE PIPS
UPF-130


COUNT BASIE AND HIS ORCHESTRA
UPF-142



MISTY — LLOYD PRICE
UPF-126



THE FANTASTIC JIMMY SMITH
UPF-121

atlantic



41

big jazz

roy kuhlman

jack teagarden

rex stewart

barney bigard
ben webster
dave tough
lawrence brown
billy kyle
billy taylor, jr.
wellman braud
brick fleagle

als 1209

BIG JAZZ

featuring

Jack Teagarden, trombone; Rex Stewart, cornet; Barney Bigard, clarinet; Ben Webster, tenor saxophone; Billy Kyle, piano; Billy Taylor, bass; Brick Fleagle, guitar; Dave Tough, drums; Recorded in Dec. 1940.

Side 1:

SHINE
(Dabney-Mack-Brown)

ST. JAMES INFIRMARY
(Primrose)

THE BIG EIGHT BLUES
(Fleagle)

THE WORLD IS WAITING FOR THE SUNRISE
(Lackhart-Seitz)

BIG JAZZ

featuring

Rex Stewart, cornet; Lawrence Brown, trombone; Barney Bigard, clarinet; Billy Kyle, piano; Brick Fleagle, guitar; Wellmon Broud, boss; Dave Tough, drums. Recorded in July 1940.

Side 2:

BUGLE CALL RAG
(Schaebel-Meyers-Pettis)

SOLID ROCK
(Stewart)

CHERRY
(Redmon-Gilbert)

DIGA DIGA DO
(Fields-McHugh)

It was 1940, and jazz was still in the process of coming up out of the basements: the Famous Door and the Onyx and Monroe's Uptown House and the old Nick's were all a few steps down, and record collectors got their items in cellars because collecting was a question of archaeology.

The kick was to complete your Louis collection, to find some of those Claxtonolas, to get Benny Goodman and Duke under all the pseudonyms—the collecting viewpoint meant Looking Backwards and Downstairs, because that's all there was. What record stores there were, with the exception of a few tabernacles like the Commodore and the Hot Record Shop had no jazz to sell you because nobody was making new jazz records and the trade in the old ones was still a private ritual.

Until it began to dawn on some people that a lot of pretty good jazz musicians were on the scene, and why not get them together for a record session? To the jazz world the idea, simple as it seems today, was the biggest thing since brillo, and everybody, musicians included, was knocked out: Indeed, let's have some new jazz records, and all you have to do to own them is to go into the store and ask the clerk, put your money down and take them home!

Two of the very first of these historic sessions involved Jack Teagarden, a clutch of Ellington horn men, and the peerless Dave Tough, and they were released to the hosannahs of the Downbeat and the Metroname and all the early jazz fans under the respective imprimaturs of Jack Teagarden's Big Eight and Rex Stewart's Big Seven, and here they are together on one LP recording—Big Jazz.

• Big Jazz—big jazz names playing outside the confines of their accustomed big band surroundings, blowing for the big kicks of the jam session, every man swinging his own way, every tub on its own bottom.

Big Jazz—with Jack Teagarden, the swinging "Big Gate" from Texas, leading a band that comprised Ben Webster, Rex Stewart, Barney Bigard and bassist Billy Taylor out of the Ellington band; Billy Kyle of John Kirby fame; aficionado Brick Fleagle on guitar; and propelling the whole deal the late Davey Tough, the man who started the new way of playing drums and who is enshrined today in the memories of all who ever knew him as a tremendous drummer and a wonderful person.

Big Jazz—with star trumpeter Rex Stewart out front of a group made up of Tough, Bigard, Fleagle; Kyle, with Larry Brown on trombone and Wellman Braud on bass.

Big Jazz—a set of landmark sides here resurrected for the big enjoyment of those who once knew them and remember when they were brand new and important jazz releases—and for the big enjoyment of a larger and even more fortunate group of listeners, those who have never heard these sides and have before them the immense pleasure of hearing them for the first time.

OTHER ATLANTIC LONG PLAYING RECORDS

ALR 108—JOE BUSHKIN "I LOVE A PIANO"
But Not For Me - One For The Road - It Never Entered My Mind - Dancing On The Ceiling - I Can't Get Started - I Love A Piano - Four Hand Boogie - So In Love - If I Knew You Were There - Oh Look At Me Now.
List $3.00 10" LP

ALS 110—THIS IS MY BELOVED
The famous love poems of Walter Benton, narrated by John Ball with music by Vernon Duke.
List $3.85 10" LP

ALR 117—DON BYAS SOLOS
Flamingo - Stardust - The Man I Love - Georgia - Night and Day - Over the Rainbow - Where or When - Easy To Love.
List $3.00 10" LP

ALR 115—RUTH BROWN FAVORITES
So Long - Teardrops From My Eyes - Shrine of Saint Cecilia - Where Can I Go - Happiness Is A Thing Called Joe - I'll Get Along Somehow (Pts 1 & 2) - I Can Dream Can't I - I Don't Want Anybody.
List $3.00 10" LP

ALR 109—ERROLL GARNER RHAPSODY
Flamingo - The Way You Look Tonight - Reverie - Twilight - Skylark - I Can't Give You Anything But Love - Pavanne - Impressions - Blue & Sentimental - Turquoise
List $3.00 10" LP

ALS 120—EARL HINES Famous ORS Solos
A Monday Date - Off Time Blues - Blues In Thirds - Chimes In Blues - Panther Rag - Just Too Soon - Stowaway - Chicago High Life.
List $3.85 10" LP

ALS 130—YANCEY SPECIAL—Jimmy and Mama Yancey
How Long Blues - Make Me A Pallet On The Floor - Monkey Woman Blues - Four O'clock Blues - Sante Fe Blues - Yancey Special.
List $3.85 10" LP

ALS 133—MEADE LUX LEWIS' BOOGIE WOOGIE INTERPRETATIONS
Pinetop's Boogie Woogie - Cow Cow Blues - Yancey Special - Mr. Freddie Blues - Albert's Blues - Jumpin With Pete - Suitcase Blues - Honky Tonk Train Blues.
List $3.85 10" LP

ALR 113—BILLY TAYLOR—Piano Panorama Vol. I
Willow Weep For Me - The Very Thought of You - Somebody Loves Me - Good Groove - Wrap Your Troubles In Dreams - What Is There To Say - If I Had You - Thou Swell.
List $3.00 10" LP

ALS 1206—Sidney BECHET—Muggsy SPANIER Duets
Sweet Lorraine - Lazy River - China Boy - Four or Five Times - That's A Plenty - If I Could Be With You - Squeeze Me - Sweet Sue.
List $4.85 10" LP

ALR 132—BARBARA CARROLL—Piano Panorama Vol. III
Taking A Chance On Love - 'Tis Autumn - Love Of My Life - They Can't Take That Away From Me - The Lady's In Love With You - You Took Advantage of Me - Autumn In New York - My Funny Valentine.
List $3.00 10" LP

ALR 114—MARY LOU WILLIAMS—Piano Panorama Vol. II
Surrey With The Fringe On Top - Pagliacci - Opus Z - From This Moment On - S'Wonderful - Mary's Waltz - You're The Cream In My Coffee.
List $3.00 10" LP

ALR 112—ERROLL GARNER AT THE PIANO
Margie - I'll Be Seeing You - No Greater Love - The Sheik of Araby - I May Be Wrong - Lullaby of The Leaves - Serenade In Blue - Trees.
List $3.00 10" LP

ALS 402—SONGS BY MABEL MERCER
Remind Me - Little Girl Blue - You Are Not My First Love - Hello Young Lovers - Just One of Those Things - The End of A Love Affair - Ivory Tower - The First Warm Day In May - Feuilles Mortes (Autumn Leaves) - Sunday In Savannah.
List $3.85 10" LP

ALS 111—MARIE POWERS-HEART SONGS
Sing Me To Sleep - At Dawning - Still As The Night - Tenderness - The Rosary - Homing - Danny Boy - Mighty Lak A Rose.
List $3.85 10" LP

Atlantic Recording Corporation—234 West 56th St.—New York City, N. Y.

ATLANTIC ALS 1209

B I G J A Z Z

SPANISH HARLEM • BABY, I LOVE YOU • (You Make Me Feel Like) A NATURAL WOMAN
DON'T PLAY THAT SONG • DR. FEELGOOD • LET IT BE • DO RIGHT WOMAN—DO RIGHT MAN
RESPECT • CHAIN OF FOOLS • I SAY A LITTLE PRAYER • BRIDGE OVER TROUBLED WATER
I NEVER LOVED A MAN (The Way I Love You) • YOU'RE ALL I NEED TO GET BY • CALL ME

Aretha's Greatest Hits



STEREO
ATLANTIC
SD 8295

Aretha's Greatest Hits

SIDE ONE

1. **SPANISH HARLEM**
(By Jerry Leiber & Phil Spector, Hill & Range-Trio, BMI. Time: 3:30)
Recorded at Atlantic South, Criteria Studios, Miami, Floride
Recording engineers: Ron Albert & Chuck Kirkpatrick
Strings & horns arranged by Arif Mardin.
PRODUCED BY JERRY WEXLER, TOM DOWD & ARIF MARDIN

2. **CHAIN OF FOOLS**
(By Don Covay, Pronto-14th Hour, BMI Time: 2:45)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineer: Tom Dowd
PRODUCED BY JERRY WEXLER

3. **DON'T PLAY THAT SONG**
(By Ahmet Ertegun & Betty Nelson, Hill & Range, BMI. Time: 2:48)
Recorded et Atlantic South-Criterie Studios, Miami, Florida
Recording engineers: Ron Albert & Chuck Kirkpatrick
Horns arranged by Tom Dowd.
Strings arranged by Arif Mardin.
PRODUCED BY JERRY WEXLER, TOM DOWD & ARIF MARDIN

4. **I SAY A LITTLE PRAYER**
(By Burt Bacharach & Hal David; Blue Seas-Jac, ASCAP. Time: 3:30)
Recorded et Atlantic Recording Studio, New York, N. Y.
Recording engineer: Tom Dowd
PRODUCED BY JERRY WEXLER

5. **DR. FEELGOOD**
(By Aretha Franklin & Ted White; Pronto-14th Hour, BMI. Time: 3:18)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineer: Tom Dowd
Horns arranged by Tow Dowd, King Curtis & Arif Mardin.
PRODUCED BY JERRY WEXLER

6. **LET IT BE**
(By John Lennon & Paul McCartney; Maclen, BMI. Time: 3:28)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineers: Adrian Barber & Jerome Gasper
PRODUCED BY JERRY WEXLER, TOM DOWD & ARIF MARDIN

7. **DO RIGHT WOMAN—DO RIGHT MAN**
(By Dan Penn & Chips Moman; Press, BMI. Time: 3:15)
Recorded at Fame Recording Studios, Muscle Shoals, Alabama
Recording engineer: Rick Hall
PRODUCED BY JERRY WEXLER

SIDE TWO

1. **BRIDGE OVER TROUBLED WATER**
(By Paul Simon; Charing Cross, BMI. Time: 5:31)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineer: Gene Paul
PRODUCED BY JERRY WEXLER, TOM DOWD & ARIF MARDIN

2. **RESPECT**
(By Otis Redding; East/Memphis-Time-Redwal, BMI. Time: 2:26)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineer: Tom Dowd
Horns arranged by Tom Dowd, King Curtis & Arif Mardin.
PRODUCED BY JERRY WEXLER

3. **BABY I LOVE YOU**
(By Ronnie Shannon, Pronto-14th Hour, BMI Time: 2:39)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineer: Tom Dowd
Horns arranged by Arif Mardin.
PRODUCED BY JERRY WEXLER

4. **(You Make Me Feel Like) A NATURAL WOMAN**
(By Gerry Goffin, Jerry Wexler & Carole King, Screen Gems-Columbia, BMI. Time: 2:39)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineer: Tom Dowd
Strings & horns arranged by Ralph Burns
PRODUCED BY JERRY WEXLER

5. **I NEVER LOVED A MAN (The Way I Love You)**
(By Ronnie Shannon, Pronto-14th Hour, BMI. Time: 2.47)
Recorded at Fame Recording Studios, Muscle Shoals, Alabama
Recording engineer: Rick Hall
Horns arranged by Charles Chalmers.
PRODUCED BY JERRY WEXLER

6. **YOU'RE ALL I NEED TO GET BY**
(By Nickolas Ashford & Valerie R. Simpson; Jobete, BMI. Time: 3:34)
Recorded at Atlantic Recording Studio, New York, N. Y.
Recording engineer: Gene Paul
Strings arranged by Arif Mardin.
PRODUCED BY JERRY WEXLER & ARIF MARDIN

7. **CALL ME**
(By Aretha Franklin, Pundit, BMI. Time: 3:18)
Recorded at Atlantic South-Criteria Studios, Miami, Florida
Recording engineers: Ron Albert, Chuck Kirkpatrick & Lewis Hahn
Strings & horns arranged by Arif Mardin.
PRODUCED BY JERRY WEXLER, TOM DOWD & ARIF MARDIN

Cover Photo: Ken Cunningham
Cover design: Loring Eutemey

OTHER ARETHA FRANKLIN ALBUMS ON ATLANTIC:



SD 7205


SD 8265



SD 8248



SD 8227



SD 8212



SD 8186



SD 8176



SD 8150


SD 8139

SD 8295

ATLANTIC
STEREO

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ATLANTIC RECORDING CORPORATION
1841 BROADWAY, NEW YORK, NEW YORK 10023


FALLING IN LOVE IS WONDERFUL
JIMMY SCOTT
GREATEST HITS

TRC-1501
TRCS-1501

falling in love is wonderful

JIMMY SCOTT

Just in case the pressures of the business world have made you forget, or the passing years have dimmed your memory, or you are not yet old enough to really know, we want to remind you that *Falling in Love is Wonderful.* There is no better setting for love than the ten frankly sentimental love songs that Jimmy Scott brings to you here with all the warm emotion their composers intended.

Here is the same Jimmy Scott you'll remember from his big hit a few years ago, made with the Lionel Hampton band, *Everybody's Somebody's Fool.* This is one of the very few times Jimmy has recorded with a full string section and the result is a distinguished addition to the world of recorded music.

The sincerity and depth of emotion that mark Jimmy Scott as a truly warm individual, color every song in this album, making it a very personal collection of songs. The magnificent arrangements by Gerald Wilson and Marty Paich, two of the best arrangers in the music business, and the musical supervision of Ray Charles, add the final touches that will make this record the favorite mood album in your collection.

As a tribute to his outstanding talent, Jimmy Scott was selected as the featured artist on this first album release for the Tangerine label, and it's a record that will be referred to time and again in years to come when the subject of good music comes up.

Here's the musical setting that will again remind you that *Falling in Love is Wonderful.* RICK WARD

MARTY PAICH, RAY CHARLES, JIMMY SCOTT



JIMMY SCOTT and GERALD WILSON



SIDE ONE

1. **They Say It's Wonderful** 4:04
   Arrangement by MARTY PAICH
2. **I Wish I Didn't Love You So** 3:58
   Arrangement by GERALD WILSON
3. **There Is No Greater Love** 3:25
   Arrangement by GERALD WILSON
4. **If I Should Lose You** 3:26
   Arrangement by GERALD WILSON
5. **Why Try To Change Me Now** 4:45
   Arrangement by MARTY PAICH

SIDE TWO

1. **I'm Getting Sentimental Over You** 3:49
   Arrangement by GERALD WILSON
2. **Someone To Watch Over Me** 3:26
   Arrangement by GERALD WILSON
3. **How Deep Is The Ocean** 3:38
   Arrangement by GERALD WILSON
4. **I Didn't Know What Time It Was** 4:22
   Arrangement by MARTY PAICH
5. **Sunday, Monday Or Always** 3:25
   Arrangement by GERALD WILSON

Recorded at United Recording Studios
Hollywood, California

Tangerine Record Corporation
Distributed by
ABC-Paramount Records, Inc.

PRODUCED BY JOE ADAMS SUPERVISED BY RAY CHARLES Cover and Liner Photos: HOWARD MOREHEAD Liner Design: JOE LEBOW Made in U.S.A.

SURREAL & SP's

SURREAL AND THE SOUND PROVIDERS

JUST GETTIN' STARTED

PLACE TO BE





SIDE A

JUST GETTIN' STARTED

(J.THOMAS, G.VALDERRAMA) 3:56

1) MAIN

2) INSTRUMENTAL

SIDE B

PLACE TO BE

(J.THOMAS, G.VALDERRAMA) 3:59

1) MAIN

2) INSTRUMENTAL

From the forthcoming LP
"True Indeed" ABB1077-2

All tracks produced by The Sound Providers
Lyrics by Surreal
Scratches by Soulo
Executive producers The Sound Providers
Mixed by Jason Skills (J.Madsen)
Mastered by Michael Fuller at Fullersound Miami, Florida
A&R Coordinator: Beni B
Art Direction: HUMAN@ESOURCES
Email: mark@whatIsHR.com

Visit us online at www.thesoundproviders.com www.abbrecords.com

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QUARTERNOTE RECORDS

RPM DISTRIBUTION

ABB 1997 RECORDS

CITYBEAT

4
TRACK SINGLE

THE ULTIMATE MIXES '87

CBE 1210

I WANT IT TO BE REAL

JOHN ROCCA

MIXED BY *Farley 'Jackmaster' Funk / Arthur Baker*



I WANT IT TO BE REAL

Ⓐ	CLUB VOCAL MIX	TIME: 7.15
	ALTERNATIVE DANCE MIX	TIME: 4.57
Ⓑ	FARLEY'S HOT HOUSE PIANO MIX	TIME: 7.00
	BASEMENT BEATS	TIME: 3.10

PRODUCED BY JOHN ROCCA
MIXED BY FARLEY 'JACKMASTER' FUNK / ARTHUR BAKER / JOHN ROCCA
UK EDITS BY TIM PALMER / GRAEME DURHAM
CUT AT THE EXCHANGE, CAMDEN, LONDON
RECORDED AND MIXED AT SHAKEDOWN STUDIOS, NEW YORK, USA.



CBE 1210

CITYBEAT

BEGGARS BANQUET
DISTRIBUTED BY wea Records Limited
A Warner Communications Company

PHILIPS

Estou com o Samba e não abro!



Aos amigos da família Pepsi, uma alvaração do

Jair Rodrigues

4-11-77

jair rodrigues

Estou com o samba e não abro!

PHILIPS

STEREO
6349 342
Série de Luxo

Lado 1

1 – "EU SOU O BICHO HOMEM"
(Ary do Cavaco-Otacílio) – 3 21

2 – "RETALHOS DA GLÓRIA"
(Beto Scala-São Beto) – 4 00

3 – "VIVA A MULHER DA GENTE"
(Umberto Silva-Curumba) – 3 20

4 – "OLHOS DE NANÃ"
(Edil Pacheco-Eustáquio de Oliveira) – 2 55

5 – "DIA DE PROCISSÃO"
(Zêca da Casa Verde) – 3 00

6 – "COMPADRE SÃO PAULO"
(Zé Di) – 2 58

Total 19 52

Lado 2

1 – "TÔ COMIGO E NÃO ABRO"
(Paulo Debétio-Paulinho Rezende) – 2 47

2 – "DEZOITO FORMOSO"
(Walter Rosa-Rêde) – 3 14

3 – "QUAL É A DO BOI?"
(Beto s/Braço-Herval Rios) – 4 01

4 – "SERÁ QUE TEM?"
(Chico da Silva-Airton José) – 3 10

5 – "AQUARELA MINEIRA"
(Ary Barroso) – 2 50

6 – "SEMEAR DO CANTO"
(Ederaldo Gentil-Eustáquio de Oliveira) – 3 20

Total 19 27

FICHA TÉCNICA

Estúdio PHONOGRAM
Direção de Produção ARMANDO PITTIGLIANI
Assistente de Produção UMBERTO SILVA
Técnicos de Gravação ARY CARVALHAES – JOÃO MOREIRA
Técnicos de Mixagem JOÃO MOREIRA – ARMANDO PITTIGLIANI – WILSON MAURO – UMBERTO SILVA
Corte IVAN LISNIK
Auxiliares de Estúdio VARELLA – ANIBAL
Arranjos e Direção Musical MAESTRO WILSON MAURO
Coordenação Artística PHILIPS ROBERTO SANTANA
Capa ALDO LUIZ
Fotos TRIPOLI
Produção CLAUDINE

Jair Rodrigues de Oliveira, casado, pai de dois filhos, profissão: cantor popular
E Jair a voz mais povo, a alegria mais honesta, o talento puro, o sucesso duro e sofrido de uma carreira mais que vitoriosa
Muitas vezes rotulado de "sambista", Jair transcende a simples limitações e se situa inapelavelmente na categoria de "grande intérprete da nossa MPB"
O simples e o alegre fazem, quase sempre, um torcer de nariz aos críticos intelectos, e uma verdadeira heresia se tornam aos olhos (ouvidos?) dos comentaristas alpinos (macaxeiras), isto é, os mais chegados às raízes. Mas é na simplicidade e na alegria que repousam a ingenua e descomprometida música de Jair, sempre partindo de uma vontade maior de cantar o popular, sem inventar ou complicar, mas sempre com ritmo, emoção e conhecimento de causa.
"Jair acha que fazer sucesso com música brasileira, nos seus mais variados ritmos, andamentos e gêneros, é cantar o povo para o povo. Por isso seus autores são sempre os mais chegados às massas, seja a massa carioca, paulista, mineira ou otapoquense
Um repertório como o desse disco leva trabalho, coração e suor. Centenas de músicas foram pré-selecionadas, destacadas, enxugadas e o resultado final aqui aparece na forma de 12 composições nem melhores e nem piores do que as dos discos de cantores do mesmo gênero, apenas interpretadas com o "de acordo" de Jair, o que sempre resulta em uma comunicação mais bem sucedida no trajeto autor-público
Mas não é só alegria que vamos achar no som deste LP. Há emoção, e muita, na letra de "Tô Comigo E Não Abro" (Debétio-Rezende), "Retalhos da Glória" (Scala S. Beto), sem falarmos em "Semear do Canto" (E. Gentil - E. Oliveira)
Há ainda o misticismo de "Dia de Procissão" (Zeca da Casa Verde) e "Olhos de Nanã" (Edil Pacheco-E. Oliveira), e busca ao passado em "Aquarela Mineira" (Ary Barroso), o lançamento de um novo-grande astro de composição e do canto, Chico da Silva, com "Será Que Tem?" (Chico de Silva-Airton José), para não falarmos nos partidos, maxixes, sambas-de-roda, etc., todos sobre o molho picante e irreverente da alegria-marca-registrada Jair Rodrigues, que formam o restante das faixas deste LP
Para a "roupagem musical" um só maestro com muitos climas. Wilson Mauro, com Jair há mais de dez anos, acompanhando seus shows por todo o globo terrestre, fazendo, nos arranjos & orquestrações, um trabalho sob medida
Na capa do disco um registro importante. Casado com manequim, Jair recebe de Claudine, sua mulher linda, uma assessoria sensível e criativa na produção das fotos, por sinal excelentes, de Luiz Tripoli
Pra quem conhece todos, ou a maioria dos discos do gênero, "leitor meu, existe capa mais bonita que a deste disco?"
Do título devemos explicar: "estar com o samba" significa a chamada "música popular brasileira" com suas diversas formas e subformas, com as quais Jair "está e não abre". Apesar de poucos e de vozes contra
Resta eu, o produtor, digo, diretor de, com perdão da palavra, produção. Isto é, o cara que só é citado quando o disco é ruim (opinião dos que gostam para falar sobre), mas que, na realidade, cuide de transformar em som as idéias e o talento do artista. No estúdio, na cuca e na conta bancária do astro, é importante a direção de produção mais ou menos como um diretor de cinema, sem cadeirinha com o nome nas costas ou entrevista nos cadernos "B" ou páginas amarelas (verde já servia). Mas aí já é dar muita vantagem ao inimigo
Ficamos por aqui, eu e Jair, esperando tudo que temos direito, conforme o combinado

Armanda Pittigliani



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TAMBÉM EM MUSICASSETE

PHILIPS

jair rodrigues

PHILIPS

Estou com o Samba e não abro!

EU SOU O BICHO HOMEM

(Aud[illegible] Cavaco e Otacilio)

Bicho mulher
[illegible] samba por você (Bis)

Eu sou o bicho homem (Bis)
Se passar uma bola nenem
Eu tenho come

A mulher para ser minha
Tem que pisar miudinho
Tem que fazer o gostoso
E me chamar de paizinho
Ela não deve fazer
Como fez minha vizinha
Com a chaleira de agua quente
Escaldou o malandro
Que nem a galinha

REFRÃO
Bicho mulher, etc

Se andares direitinho
Teras uma vida eterna
Se errares eu farei
Como os homens da caverna
Te arrasto pelos cabelos
Te penduro pelas pernas (Bis)

REFRÃO
Bicho mulher, etc

COMPADRE SÃO PAULO

(Ze Di)

Ai ai ai
Compadre São Paulo
Como e que vai
Ai, ai, ai
Tanta saudade
Eu não suporto mais

REFRÃO

Compadre São Paulo
Te abraço em samba
Compadre São Paulo
Te embalo na ginga
Compadre São Paulo
Bandeirante bamba
Oi, baluarte de Piratininga
Ai, ai ai (Refrão)

Compadre São Paulo
Cosmopolitano
Compadre São Paulo
Sei que me abençoa
Estou chegando
Estou bebemorando
Com velhos amigos
Da caninha boa
Ai, ai, ai (Refrão)

Compadre São Paulo
Digo com humildade
Compadre São Paulo
Não se zangue não
Santo de casa
Nunca fez milagre
Me acudiu cumpadre
São Sebastião
Ai, ai, ai (Refrão)

Compadre São Paulo
De tanta alegria
Compadre São Paulo
Vai rolando a toa
Lagrima quente
Nesta norte fria
Se misturando
Com tua garoa
Ai, ai ai (Refrão)

OLHOS DE NANÃ

(Ethil Pacheco e Eustaquio Oliveira)

Me leva Ogam, Ogam
Quero ver os olhos de Nanã
Me leva Ogam, Ogam
Quero ver os olhos de Nanã

REFRÃO

I
Eles vao dar força e ajudar
Pra que eu tenha sempre o amanhã
Rosas de presente vou lhe dar
Contas e colares
Vou levando pra benzer
Quero afugentar
Do pensamento a solidão
Pra meu coração
Senti vontade de viver me leva.

REFRÃO
Me leva Ogam, Ogam, etc

II
Eles vão dar força e ajudar
Pra que eu tenha sempre o amanhã
Ja andei perdido
Nesse mundo louco
Vida tão amarga
Que nem alumã
E pra dar a mão a felicidade
Quero ver os olhos de Nanã, me leva

REFRÃO
Me leva, Ogam, Ogam, etc

SERÁ QUE TEM?

(Chico da Silva – Airton José)

Doutor no espaço sideral
Será que tem?
Rumba, água fresca e carnaval
Será que tem?
Rio samba cavaquinho e violão
Será que tem?
Valsa, xaxado e baião
Será que tem?
Ciranda, caimbo maxixe
Será que tem?
A festa que aqui na terra existe
Será que tem?
Serenata um chorinho e canção
Será que tem?
Farinha seca, arroz feijão e pão
Será que tem?
Televisão pra transmitir meu futebol
Muito peixe pra pegar no meu anzol?

REFRÃO
Eu so quero saber, seu doutor
Para quando eu partir pro além
Já fico prevenido e carrego comigo
O que lá não tem

"RETALHOS DA GLORIA"

(Beto Scala – São Beto)

A roupa de nobre
Já esta desbotada
E a tonta a historia de um carnaval
Que eu não desfilei
As sedas, as plumas
Retalhos da gloria
Louros da vitoria
Que não participei

Quem um ano
Se vestiu de nobre
Outro ano saiu de palhaço
Na tristeza de um traje tão pobre
Sem a porta bandeira nos braços
Já não vibra com a mesma alegria
Já não canta com a mesma emoção
E não sente o som da bateria
No compasso
Do seu coração

Ela foi desfilar
Eu me perdi
Em meio a multidão
Na solidão do amor me consumindo BIS
Chorei na arquibancada aplaudindo

VIVA A MULHER DA GENTE

(De Umberto Silva e Curumba)

A mulher da gente
A mulher da gente
Vai ter fuzue
Se alguem mexer
Com a mulher da gente REFRÃO
Viva a mulher da gente
Viva a mulher da gente
Vai ter fuzue
Se alguem mexer
Com a mulher da gente

Pode pisar no meu calo
Não gemo, não falo
E deixo rolar
Mas quem estiver ao meu lado
Malandro safado
Tem que respeitar
Confesso que não sou de briga
Ate no distrito
Eu ja fui parar
Falei ao Dr Delegado
Fui apoiado
Mandou me soltar (Tem que respeitar)

"TÔ COMIGO E NÃO ABRO

(Paulo Debetio – Fabinho Rezende)

Estou de cara amarrada
O coração esta de luto
A condução esta quebrada
Em cima do viaduto
A prestação atrasada
A vida então nem se fala
A dor me espreita sentada
Atras da porta da sala

Mas to comigo e não abro
Apesar do perigo
Não tenho medo do medo
Pra tudo isso eu não ligo Refrão 1
Estou aqui de passagem
Sou produto do meio
Eu sou apenas miragem
Que volta pra onde veio

Tô comigo e não abro
So quero ter o direito
Desse no macabro,
Eu desatar do peito Refrão 2
Eu sou verso quebrado
Que poucas pessoas leram
No fundo sou a memoria
Daqueles que me esqueceram

II
Eu ando muito amolado
Porem a faca esta cega
Sou marinheiro formado
E o coração que navega
Eu conquister um reinado
E continuo vassalo
Eu inventei as palavras
E ate hoje me calo

REFRÃO I
Mas to comigo e não abro
Apesar do perigo, etc

III
Eu passo os olhos na vida
E leio no matutino
Mas um escravo da lira
Se fez seu proprio assassino
Eu pago os olhos da cara
Luto com unhas e dentes
Mas minha vida não para
Na contra, mão das correntes

REFRÃO II
'Tô comigo e não abro
So quero ter o direito, etc

[illegible]

(Beto [illegible])

[illegible]
[illegible]
E não te

Ah! eu e [illegible]
Este boi [illegible]
Fugiu de [illegible]
Maranhão e [illegible]
Da pra se desconfiar
Qual e a desse boi
Marcou encontro com a [illegible]
Mas deu boberia e não [illegible]

REFRÃO
O boi, o boi, etc

Mandou expulsar este boi
Pro curral do meu vizinho
Porque anda bambeando
Sem acertar o caminho
O mugido que ele tinha
Perdeu o som e so faz oi
Marcou encontro com a vaca
Mas deu boberia e não foi

REFRÃO
O boi, o boi etc

A familia desse boi
Ja e tradicional
Com tanta vaca pastando
Ele não sai do curral
Ate minha Salome
Ja se queixou desse boi
Marcou encontro com ela
Mas deu boberia e não foi

REFRÃO
O boi, o boi, etc

SEMEAR DO CANTO

(Edevaldo Genti – Eustaquio Oliveira)

Vem semear o canto
Vem cantar comigo
O samba e uma semente
Vem ser plantador
O samba e um fruto
Que alimenta a gente
Suas raizes dão
O puro cha do amor
E [illegible] melhor cantar
Pra não viver chorando
Tristezas desengagos
De uma ilusão
Fogueira queima
Depois vira [illegible]nzas
O vento chega e espalha pelo [illegible]
E [illegible]mo e lindo o som de uma [illegible]
Os versos de improviso de um cantador
Que vive ponteando pelo mundo afora
Cantando suas magoas e seu [illegible] de amor

O samba e chama ardente
Seu fogo abrasador
Vem ser mais uma na corrente
Vem ser o grão promissor

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MADE IN BRAZIL
CGC N° 33 177 411/0003 78 SCDP PF 159/GB Industria Brasileira © 1977

TAMBÉM EM MUSICASSETE


We love you phillies
Contains
Official Phillies Team Poster
Official Phillies Theme Song



WE LOVE YOU PHILLIES

Produced by Larry James & WMOT Productions
Executive Producers: WMOT Productions–
Alan Rubens, Steve Bernstein, Bruce Gable

Art Direction & Design: Arnie Roberts Illustration: Tony Mascio

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SPORTUNE RECORDS AR-1

WE LOVE YOU PHILLIES

WHO DO YOU LOVE

the Sapphires

GOLDEN CLASSICS



Collectables

COL-5007

WHO DO YOU LOVE

GOLDEN CLASSICS

by THE SAPPHIRES

SIDE ONE

1. WHO DD YOU LOVE
(Gamble-Ross)—Hill & Range—Shelros—Palmina (BMI)
2. GEE I'M SORRY BABY
(Gamble-Huff)—Mer-Lee—Downstairs—Shelros (BMI)
3. THANK YDU FDR LDVING ME
(Boyce-Hart-Farrell)—Picturetone Music (BMI)
4. OH SO SOON
(Smith)—Hill & Range—Shelros—Palmina (BMI)
5. GOTTA BE MORE THAN FRIENDS
(Gamble-Ross-Smith)—Hill & Range—Shelros—Tilmar (BMI)
6. SLOW FIZZ
(Burton-Sawyer) —United Artists Music (BMI)

SIDE TWO

1. GDTTA HAVE YOUR LOVE
(T. Powers—J. Keller)—Screen Gems—Columbia Music (BMI)
2. GONNA BE A BIG THING
(Ross—Renzetti—Brian)—Pamco—Hill & Range—Shelros (BMI)
3. WHERE IS JOHNNY NDW
(Smith)—Hill & Range—Shelros (BMI)
4. EVIL ONE
(Resnick & Young)—TM Music (BMI)
5. I FOUND OUT TOO LATE
(Gamble-Ross)—Hill & Range—Shelros—Tilmar (BMI)
6. HOW COULD I SAY GOODBYE
(Millrose—Rosenblatt)—Hill & Range—Shelros—Tilmar (BMI)

"There Is No Substitute For Talent", so the saying goes. However, talent and success are not synonymous. Somewhere between the two lies hard work and faith. The Sapphires have not been an overnight success and there were times when the future was not as clear as they first imagined.

Talent they have; hard work has been their road; their faith in themselves and the faith of their manager, Bill Holmes, has sustained them; and at last, success.

Carol, George and Joe have travelled, willingly, the long hard road. This album is just a stopping off place, for an all too brief rest before they hit that road again. But from here on out the road doesn't seem quite so hard or so long.

Collectables
COL-5007

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Other Great Albums and Tapes From Collectables



THE DUPREES
The Best of— COL-5008
You Belong To Me • I Gotta Tell Her Now • Why Don't You Believe Me • Take Me As I Am • Exodus • My Own True Love • Have You Heard • Love Eyes • I Wish I Could Believe You • It Isn't Fair • Where Are You • Gone With The Wind



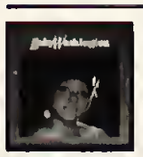
THE SHANGRI-LAS
Remember . . . Their Greatest Hits— COL-5011
Leader Of The Pack • What Is Love • Give Him A Great Big Kiss • Twist And Shout • Give Us Your Blessing • Heaven Only Knows • Remember (Walking In The Sand) • It's Easier To Cry • Out In The Streets • The Boy • I Can Never Go Home Anymore • Bull Dog



DION & THE BELMONTS
20 Golden Classics— COL-5041
Runaround Sue • The Wanderer • The Majestic • Love Came To Me • Little Diane • Lonely World • Lovers Who Wander • Born To Cry • I Got The Blues • I Wonder Why • A Teenager In Love • Where Or When • Runaway Girl • Lonely Teenager • When You Wish Upon A Star • Teen Angel • A Lover's Prayer • That's My Desire • Sandy • No One Knows



THE CRESTS
Greatest Hits— COL-5009
Sixteen Candles • The Angels Listened In • A Year Ago Tonight • Step By Step • Journey Of Love • My Juanita • Sweetest One • Pretty Little Angel • Six Nights A Week • Flower Of Love • Trouble In Paradise • Give (But I'd Give The World)



BABY WASHINGTON
The Best of— COL-5040
The Time • Only Those In Love • Move On Drifter • There He Is • You Never Could Be Mine • The Clock • That's How Heartaches Are Made • Nobody Cares • Leave Me Alone • Handfull Of Memories • Let's Love In The Moonlight • The Bells



THE CHIFFONS
Golden Classics— COL-5042
He's So Fine • One Fine Day • Sweet Talkin' Guy • Out Of This World • I Have A Boyfriend • Nobody Knows What's Going On • A Love So Fine • My Boyfriend's Back • My Block • Open Your Eyes • Will You Still Love Me Tomorrow? • Why Am I So Shy? • When I Go To Sleep At Night • It's My Party • The Locomotion • Da Doo Ron Ron

STEREO INTENDED FOR USE ON EITHER STEREO OR MONAURAL PHONOGRAPHS

CAEDMON
TC 1249

Selections from the

Bhagavad-Gita

THE SONG OF GOD



Read by
Zia Mohyeddin

with an
introduction read by
Christopher Isherwood

A new translation in
prose and poetry
by Swami Prabhavananda and
Christopher Isherwood



design/HUBICKI

STEREO INTENDED FOR USE ON EITHER STEREO OR MONAURAL PHONOGRAPHS

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SIDE 1

Introduction by Christopher Isherwood
Selections from The Sorrow of Arjuna, The Yoga of Knowledge, Karma Yoga, Renunciation Through Knowledge, The Yoga of Renunciation, The Yoga of Meditation (beginning)

SIDE 2

Selections from The Yoga of Meditation (conclusion), Knowledge and Experience, The Way to Eternal Brahman, The Yoga of Mysticism, Divine Glory, The Vision of God in His Universal Form, Divine and Demonic Tendencies, The Yoga of Renunciation.

Total Timing: 59:32

The *Bhagavad Gita*, from which these selections have been recorded, is the most popular and frequently quoted book in Hindu religious literature. It was probably written between the fifth and second centuries, B.C.

Bhagavad-Gita means literally *The Song of God*; God being, in this case, Krishna, whom the Hindus regard as one of the incarnations of God upon earth. The *Gita* is a dialogue between Krishna and Arjuna his disciple and friend. Krishna does most of the speaking; he is prompted from time to time by Arjuna's questions.

The *Gita* dialogue is supposed to take place just before the decisive battle of a great civil war, in which all the chieftains of India are engaged. (The events leading to this war are described on the record itself). Arjuna is in command of one of the two opposing armies, but his conscience is not clear. The other army contains many of his relatives and close friends. How can he bring himself to kill them, he asks. Overcome by revulsion, he exclaims that he will not fight.

Krishna tells him that his scruples are ill-founded. He reminds Arjuna that the Atman, man's essential self, is unchanging and eternal. It cannot be killed. It merely sheds one body and puts on another, like a garment. Furthermore, says Krishna, Arjuna will have to fight this battle because it is his dharma to do so. A man's dharma is the duty which is imposed upon him by the kind of life he has chosen to live. Arjuna's dharma is that of a warrior and leader. He has assumed responsibilities which he cannot shun, just because of a sudden impulse.

Krishna then elaborates on this theme, explaining to Arjuna the nature and function of action in human life, and the true purpose of life itself, which is to discover the indwelling God, the Atman, within ourselves and others. When the Atman is known, the knower realizes that all action is symbolic. What counts is not the action itself but the spirit in which the action is performed. An action is 'right' if it brings the doer nearer to knowledge of the Atman, 'wrong' if it obscures that knowledge. An action may therefore be right for one individual but wrong for another, according to the dharma of the doer. What may be right for a soldier may be wrong for the man who has dedicated his life to non-violence.

All action, says Krishna, must be performed in a spirit of non-attachment —that is, without desire and without fear. If we act in order to gain fame or possessions, or in order to evade or destroy what we fear, our action will obscure our knowledge of the Atman.

At the end of the dialogue, Arjuna is convinced. He agrees that it is his duty to fight. And we are told, not in the *Gita* but in the epic poem called the *Mahabharata*, that the battle ended in victory for his army.

The *Gita* is sometimes accused of sanctioning the use of armed force, and of being thus in opposition to the teachings of Jesus, Buddha and other spiritual masters. It should be clear, from what has been said above, that this is not so. In fact, the *Gita* neither sanctions War nor condemns it. Regarding no action as of absolute universal value, either for good or for evil, it cannot possibly do either. Its message should warn us not to judge others. How can we prescribe our neighbor's duty when it is so hard for us to know our own? The pacifist must respect Arjuna, Arjuna must respect the pacifist; both are going toward the same goal if both are really sincere. There is an underlying solidarity between them, as long as each one follows, without compromise, the duties of the way of life in which he finds himself. For we can only help others to do their duty by doing what we ourselves believe to be right. That is the message of the *Bhagavad-Gita*, and it was never more timely and necessary than it is today.

(The complete text of *The Bhagavad-Gita (The Song of God)*, translated by Swami Prabhavananda and Christopher Isherwood, is published in hard cover by the Vedanta Press, 1946 Vedanta Place, Hollywood, California 90028, and in paperback by The New American Library, New York. It has an introduction by Aldous Huxley.)

—Christopher Isherwood

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MADE AND PRINTED IN U.S.A.

On the cover: KRISHNA AND THE PANDAVAS WATERING THEIR HORSES, painted in the provincial Mugal style, dated 1616 and reproduced courtesy of The Trustees of the British Museum.

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TC 1249 Selections from the BHAGAVAD-GITA The Song of God read by Zia Mohyeddin

TC 1249 Selections from the BHAGAVAD-GITA The Song of God read by Zia Mohyeddin

George & Teddy AND THE CONDORS !

IN PERSON FROM CIRO'S LE DISC

reprise RECORDS









ROCKIN' ROBIN • BONY MARONI • JUST LIKE ME • YOU GO YOUR WAY • LUCILLE
DO IT • STICKS AND STONES • JUSTINE • MY LITTLE MONKEY • BIG BOY PETE

R-6135

Breakin' It Up...The Voices
That Create the Excitement...

GEORGE AND TEDDY

Plus the Band That Rocks
All Night Long...And Then Some...

THE CONDORS

In a Dance Fan's Dream Album...
Blasting Off...Live And

IN PERSON

From the Discotheque That Makes Hollywood's
Sunset Strip Come Alive

CIRO'S LE DISC

Side One:

Rockin' Robin	3:21	BMI
Bony Maroni	2:55	BMI
Just Like Me	2:33	BMI
You Go Your Way	2:14	ASCAP
Lucille	2:12	BMI

Side Two:

Do It	3:15	BMI
Sticks And Stones	3:12	BMI
Justine	2:22	BMI
My Little Monkey	3:18	BMI
Big Boy Pete	2:58	BMI







What sets vocalists George and Teddy and their instrumental back-up men, The Condors, apart from all the rest is one groovy thing: *excitement*. Like that woman on TV who gets blown out of her kitchen half way across the living room by some miracle sudser, G&T&C charge and charge hard, from the first beat. Everything they do has rhythm. Wham-wham-wham, all night long. It's enough to make any Watusi-type wear out his shoes down to the knees.

What Reprise has trapped on this wild, live album is a wild, live set especially tailored for home dancing. It's highly improbable, to say the least, that many people could foot the bill for a whole evening of G&T&C in their own home, entertaining for dancing. Still, that's exactly what this LP sets out to provide: an evening of dancing by the hottest combo on the hottest strip of earth in the country (the fabulous Sunset Strip, center of Hollywood go-life). Next to being jammed right into Ciro's Le Disc, this disc is the next best thing.

Come to think of it, in one way, it may be better even...

Because anyone who gets onto the dance floor at Le Disc stands a good chance of being Watusi'd into a small puddle of ex-person within a few moments after venturing out onto the hardwood The pace: frantic. The sound: intense. The sight of all those fast-flying hips has reduced some outwardly normal men to cowering physical wrecks. So, for the sake of your insurance premiums, it's probably safer for you to have all of this on sanitary, unbreakable record.

The cause of all the aural mayhem is, as we said, George and Teddy and The Condors. George and Teddy are the front men, the vocalists. Using hand mikes, they gyrate, stomp, and shout, hanging precariously close over the front lip of Ciro's stage. They never take their eyes off the mass of humanity that's working out down below them. Like master hypnotists, in one way, they are in complete control of the dancers' momentum. But, unlike hypnotists, G&T have no desire for their subjects to be lulled into a deep coma; on the contrary, G&T keep on soul-shoutin', making the big sound, forcing their dance-audience more awake than they've ever been before.

Adding to it all are The Condors, who back up the goateed go-group of George and Teddy. The four Condors supply still more dance beat. They bring with them a wildly honking tenor sax, what seems like a fair sized auditorium filled with drumming, and two electric guitars with enough AC-cord dangling from them to electrify a major part of the Canadian Rockies.

What comes out from all this is a screaming set of favorite dance-songs that changes idlers into movers. The beat's there, obviously. So are the shouts, the singing, the stomping. As a matter of fact, the only thing missing is the cigarette girl. That's the one element we haven't been able to jam into this album. You have to bring your own dance partner; the rest, G&T&C've supplied.

—STAN CORNYN

Cover Photos Paul Paree

PRODUCED BY JIMMY BOWEN

csc

Printed in U.S.A.

COMMISSIONED

Go Tell Somebody



Demonstration Copy

Not For Resale

SPCN 7115711488



Michael Brooks



Fred Hammond



[illegible]



Michael Williams



Keith Staton



[illegible]

0 19634-1148-1 6

PRODUCED BY Fred Hammond Michael Brooks

EXECUTIVE PRODUCER Alan Abrahams

1 *Victory*

Love Isn't Love

Go Tell Somebody

Cry On

2 *Who Do Men Say I Am*

Hide The Word

Learn To Pray

Running Back To You

This album is dedicated to our families.

We love you.

Light Records The Gospel Company

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BASS GUITAR, SYNCLAVIER COMPUTER

MICHAEL BROOKS: ROLAND JX8P, SYNCLAVIER CDMPUTER,
YAMAHA TX7, ROLAND JUNO 108,
YAMAHA DX100, PIANO AND PERCUSSION

MICHAEL WILLIAMS: DRUMS AND LATIN PERCUSSION

KEITH STATEN: LEAD AND BACKGROUND VOCALS

KARL REIO: LEAD AND BACKGROUND VOCALS

MITCHELL JONES: LEAD AND BACKGROUND VOCALS

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MICHAEL WRIGHT: ELECTRIC GUITAR

MICHAEL POWELL: CLASSICAL GUITAR

ERIC BRICE: ELECTRIC GUITAR

PRODUCED BY: FRED HAMMOND/MICHAEL BRODKS

EXECUTIVE PRODUCER: ALAN ABRAHAMS

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SPECIAL THANKS

TO OUR MANAGER, DEREK DIRCKSON, AND OUR ATTORNEY, LAWRENCE S. STRAUSS...THANKS FOR THE GREAT JOB YOU ARE DOING!!

TO KRYSTAL EDWAROS, VICKI, CARLENE, KIMBERLY, LINDA, MELVIN HOWARO, PAM ANO ALL THE FRIENOS WE'VE MAOE ON THE ROAO. TO OUR ROAD CREW, MELVIN MURRAY ANO RAYMOND HAMMOND. TO PETER ANO MARY RAGSOALE FOR MAKING US WELCOME IN YOUR HOME. TO ST. PAUL APOSTOLIC CHURCH FOR YOUR GENEROSITY. TO MRS. MILDRED HAMMONO FOR OUR "JESUS" T-SHIRTS. TO PHILLIP 8ROOKS, EARL WRIGHT, MICHAEL POWELL, ERIC 8RICE ANO MICHAEL WRIGHT FOR SHARING YOUR MUSICAL GIFTS. TO JASON FOR 8EING YOU!! TO ERIC ANO MARYLIN MORGESON, JOHN JASZCZ, ERIC LIVENGOOD, BILLY 8ROOKS AND STEPHEN KING FOR YOUR COOPERATION IN THE STUOIO. TO OUR PASTORS, ELDER GASTON STATEN, ELOER H.J. NOKE, ELDER ISSAC KING, JR., BISHOP DAVID L. ELLIS AND OR. LEONARO J. LYONS...WE LOVE YOU ALL...CONTINUE TO PRAY FOR US!! TO THE STAFF AT LIGHT RECORDS...THANKS FOR YOUR SUPPORT.

THANK YOU LORD JESUS...WE LOVE YOU!!

TO THOSE WHO PURCHASE THIS ALBUM, ITS PURPOSE IS TO UPLIFT YOU AND TO LET YOU KNOW THAT NO WEAPON FORMEO AGAINST YOU WILL PROSPER.

Side 1

Victory

Talked about, lied on and criticized
Many teers fell from my eyes
I wondered how much can one man take
I wanted to reteliate

But God said hold your peace, vengeance is mine
Enemies will bow down in due time
Hold your peace, I'll fight your battles
Victory, victory shall be mine
Victory, victory shall be mine
Victory, victory shall be mine

Stephen was a man who gave God all
He knew the Lord would keep him from the fall
On the Lord Jesus Christ Stephen kept his eyes
For the preaching of the Gospel he would surely die

But God said hold your peace, vengeance is mine
(vengeance is mine, yeah)
Enemies will bow down (oh yeah) in due time
Hold your peace, I'll fight your battles (yes I will)
Victory, victory shall be mine (I believe it shall be mine)
Victory, victory shall be mine (in due time)
Victory, victory shall be mine (hold your peace, yeah)

But God said hold your peace, vengeance is mine
Enemies will bow down in due time
Hold your peace, I'll fight your battles
Victory, victory shall be mine (even in the morning time)
Victory, victory shall be mine (it shall be mine)
Victory, victory shall be mine
Victory, victory shall be mine

Yes, yes, a mighty fortress is our God, a bulwark never failing
In Him we are victorious, the blood goes on prevailing

Oh victory, oh victory
Won't you stand up on your feet and sing along with me
Oh victory, oh victory
Won't you stand up on your feet and sing along

Victory is mine I know, the Bible tells me so
And if I hold my peace, it is mine indeed

You can have it if you want it no matter what gets in your way
Just believe it and receive it, you can have a sweet victory,
First you get it in your heart
And you get a brand new start
You have victory in the morning
And even in the break of day

I don't know about you
But I need victory to make it on my way

Keyboards: Michael Brooks
Synthesizer Moog Solo: Earl Wright
Bass guitar Fred Hammond
Drums: Michael Williams
Lead guitar Eric Brice
By Mitchell Jones and Parks Stewart
© 1986 Carlene Jones Music A.S.C.A.P. Wendy Stewart Music A.S.C.A.P

Love Isn't Love

I could tell you how I feel for you,
And all the things that I could do
To show you the love I have is true.
There are many words that I could say
Some melodies that I'd like to play
To show you the love I have is true
But my thoughts may change,
And my words they'll pass
And only what I do is going to last,
And this will show you the love I have is true

The lonely run away
That has no place for their heads to lay
Who will show them they're loved.
The one who's lost a friend
And feels the emptiness within.
The pain they feel should be mine
I've got to take the time to let my light shine, my light shine
And show the love of Jesus Christ

Love isn't love till you've given it away,
It's just waiting to be given, all bitterness erased
By this men know that you're Christ's disciples,
None else can take love's place
Love isn't love till you've given it away.

Love isn't love, love just isn't love.
You can preach and shout and talk real loud,
It still isn't love
Love isn't love till you've given it away.

Give love away, give love away
What good would love do you if you keep it to yourself,
Somebody needs to receive it from you
So give it to somebody else

Keyboards: Michael Brooks
Moog Synthesizer: Earl Wright
Bass: Fred Hammond
Guitar Solo: Michael Wright
Drums: Michael Williams
By: Michael Brooks
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Go Tell Somebody

People go through life without a worry
And they're spending their time on earthly things,
They need to know that to their life there is a purpose,
To a dying world that message we must bring

Though we feel security in our salvation,
We should constantly think about the lost,
There are people young and old, dying and losing their souls,
Without ever taking time to count the cost.

Now that the truth we've learned,
We've got to help others to turn from a world that's dark to glory and light,
You need to know the reason why you were chosen
You're not here just to pass away the time
I tend to think that there's a purpose to your existence
And it's to tell some lost soul about Christ.

Go and tell somebody
Tell them Jesus loves them and He died for their sins.
Go and tell somebody
Soon He will come back again

Now that you've come out of the darkness
You should turn on the light for a friend
Don't leave them there groping in darkness,
But tell them how they can be born again

Go and tell somebody
Tell them Jesus loves them and He died for their sins.
Go and tell somebody
Soon He will come back again.

There are people dying every day
They need someone to point the way,
Go tell somebody
Tell them Jesus loves them and died for their sins.
Go tell somebody
Soon He will come back again

Keyboards: Michael Brooks
Bass: Fred Hammond
Drums: Michael Williams
Guitar: Michael Wright
By: Michael Brooks
© 1986 Mike Brooks Music A.S.C.A.P

Cry On

When your burdens seem to weigh you down
Or the road seems too hard to carry on
Just look to the hills
You will find your help whence cometh from the Lord
Hold on
Even when you feel you can't go on
(even when you have to moan)
Let your soul cry out to the Lord

Cry on
God understands your tears
He knows how much that you can bear
Your faintest cry He'll hear
Cry on
When there's nothing else to say
Soon He'll wipe all your tears away

Without test and trials
You won't experience real joy, oh no
Gold without fire
Will never be pure gold
And without patience
You will never know that God can bring you through

Even when you feel you can't go on
Let your soul cry out to the Lord
And without trials
You will never know that God can bring you through

Even when you feel you can't go on
(even if you have to moan)
Let your soul cry out to the Lord
(you may cry late in the night
But that's alright, go ahead and cry on)

Cry on, God understands your tears
He knows how much that you can bear
Your faintest cry He'll hear
Cry on
When there's nothing else to say
Soon He'll wipe all your tears away

Weeping may endure for the night
But joy comes in the morning time
(the comforts in knowing)
Weeping may endure for the night
But joy comes in the morning time
(the morning time
Joy comes in the morning time)

Keyboards: Michael Brooks
Synthesizer Moog Solo: Earl Wright
Bass guitar: Fred Hammond
Drums: Michael Williams
By: Parks Stewart and Mitchell Jones
© 1986 Carlene Jones Music A.S.C.A.P. Wendy Stewart Music A.S.C.A.P.

Side 2

Who Do Men Say I Am?

Who do men say I am
Jesus looked at his disciples with loving eyes to see
To them who could He be
Some say Thou art Elias
Some are saying a major prophet from on high
But with those same loving eyes He asked
Whom say ye that I am?
This the Son of man
Truly Thou art the Christ
The Son of God who reigns supreme
And lives above
And upon the rock
He built his church
And to Peter He gave the keys
That through his blood all men
On earth could be set free

He told them much later He had to die
This is why He came
And the reason why
He would explain

Because of the price
Of Adam's sin
I'll deliver my life to sinful men
The prophets have spoken concerning me
I do this through my love
I'll redeem lost man with my blood

But if I be lifted up
I will draw all men to me

With my resurrection power
Men should know throughout the land
The Messiah from on high
Is who I am

So it pleased the Lord to bruise Him
And we esteemed Him smitten of God and afflicted
By his stripes we're healed
By his blood we'll overcome

Roland JX8P, Synclavier Computer, Yamaha TX7, Roland Juno 108, Yamaha DX100, Grand Piano, Percussion. Michael Brooks
Synclaviar Computer: Fred Hammond
Percussion: Michael Williams
By Fred Hammond
© 1986 K&F Publishing A.S.C.A.P

Hide The Word

Are you bothered by temptations that the temptor brings your way,
Is the threat of losing fellowship staring in your face
Failures from your yesterdays come back to drain your faith,
Seems there's no one who can help you and you're falling from grace
Feels like you're losing ground, you're falling down again
And will there ever be a day when you can say I win
Well the time is now, and the day is today
When you'll finally say

I've had enough of the bitter cup
I'm waking up
Realizing there is power in God's Word

Hide the Word
Hide it in my heart
Hide the Word
Hide it in my heart
That I might not sin against Thee
That I might not sin against Thee

Though you try to do your very best it never works out right,
Every good thing you have longed for seems so far out of sight
Friends may be around you but you still feel all alone
And the prayers that you daily pray don't get to God's throne
Feels like you're losing ground, you're falling down again
And will there ever be a time when you can say I win
Well the time is now and the day is today
When you'll finally say

I've had enough of the bitter cup
I'm waking up
Realizing there is power in God's Word

Hide the Word
Hide it in my heart
Hide the Word
Hide it in my heart
That I might not sin against Thee
That I might not sin against Thee

When it looks like there can be no hope for you
And you're failing in all you say and do,
Just remember there is power in God's Word
You should listen to the things you've heard
Thy Word is a lamp unto my feet, Thy Word.
Thy Word is a light unto my path, Thy Word.

All Keyboards: Michael Brooks
Bass Fred Hammond
Guiter Michael Wright & Eric Brice
Drums Michael Williams
By: Michael Brooks
© 1986 Mike Brooks Music A.S.C.A.P

Learn To Pray

What a wonderful day that was when you were saved,
Jesus came into your life and washed your sins away
Oh how good it made you feel to know salvation was real,
And the pleasures of this life had no more appeal
But than a problem knocked you o
An obligation that you could not mee
It might have been something that som
Well it hurt so bad that it made you forge

You've got to learn to pray
If you want to stay in the place where He,
He can have His way
Jesus waits for you to call His Name
He'll deliver you if you would pray

So the way to stay on top is by staying on your knees,
Asking God to heal your soul of all its disease
There's no substitute or a gimmick you can use,
Only seeking God above He'll deliver you

So when a problem knocks you off your feet
Or an obligation you think you cannot meet.
Or it might be something someone will say,
But the best thing to do is learn to pray.

You've got to learn to pray
If you want to stay in the place where He,
He can have His way.
Jesus waits for you to call His Name
He'll deliver you if you would pray

Don't stop praying
Though your world is swaying
He is going to bring you out
Don't you know without a doubt

Men should always prey and not faint,
Oh yes, in these evil days
Talk to Jesus from on your knees
And say, Oh Lord

Keyboards. Michael Brooks & Earl Wright
Bass: Fred Hammonds
Guitar Michael Wright & Eric Brice
Drums. Michael Williams
Horn Arrangement. Michael Brooks
By Michael Brooks
© 1986 Mike Brooks Music A.S.C.A.P

Running Beck To You

How can You forgive me when I often go astray
How can You think of me when I do things my way
Turning my back from You, the One who loved me first
Having my own desires, renewing worldly thirst

You told me You loved me and I should make up my mind
You tell me come back now but I keep wasting time
Feeling so very weak, You say I can be strong
I feel I've gone too far, You tell me to come home
You love me still, now I know this is real

And I am running back to You
I see You're standing there for me
Your arms are open wide
And I don't have to cry no more
You're standing there for me
And I am running back to You
Why do I go away?
When I know I am no good
When I'm on my own

You told me You could keep me but I've turned it away
I've failed You so much now I don't know what to say
Using the same excuse that I am just a man
You tell me you've been there and hold your nail scarred hand
So I can see, now I know I am free

I have taken advantage of your love and grace
Forgive me Lord, and take me home, take me home
I'm running to You, Jesus, please take me home
See I've been in this wrong way too long
And I can't do right any more,
I'm tired of pain and I don't like fear.
But Lord I want to be more sincere,
Return me to your guiding light

By Fred Hammond
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SPCN 7115711488

MAGICNUMBER FLYAWAY



MAGICNUMBER FLYAWAY

A1. FLY AWAY (ORIGINAL MIX)

A2. FLY AWAY (LIQUID PEOPLE VOCAL MIX)*

B1. FLY AWAY (MR.DR.MAGIMIX)**

B2. FLY AWAY (LITTLE BIG BEE REMIX)***

Written and arranged by Ross Hillard
Lyrics by Ross Hillard. Vocals by Jane Hamilton. Keyboards by Alex Wilson Synthesizers and Drum Programming by Ross Hillard & Martin Iveson. Violins by Michelle Taylor. Strings written by Martin Iveson. Strings arranged by Peter Wraight. Percussion by Robin Jones. Mixed and produced by Martin Iveson for Atjazz at The Branch Studio, Mantis Recordings
* Remix & additional production by C. Manchester & D. Smith for Liquid People Music
** Remix & additional production by Martin Iveson & Andy Mac for Mantis Recordings.
*** Remix & additional production by Little Big Bee for Flower Records.

STEREO DELUXE

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Los Internacionales

CORTIJO E ISMAEL



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MVLP - 93

Cortijo y su Combo

con ISMAEL RIVERA

SIDE - A

1. Candela - guaracha
2. Con El Orgullo - bol. cha cha
3. Un Minuto de Silencio - bol.
4. Dolores - guaracha
5. Cara de Payaso - guaracha
6. Entra Mujer - guaracha

SIDE - B

1. Fea - guaracha
2. A Lo Loco - twist mambo
3. Fantasía Sideral - bolero
4. Sebastiana - guaracha
5. Conmigo No - guaracha
6. Ahi Na Ma - guaracha

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and all that jive

FESS ROUNDTREE



DB32675

FESS
FESS
ROUNDTREE

When the man in the red cap sits down at the piano something different happens. No one knows how many gigs Fess Roundtree has stood in the past 20 years. How many places - how many different lounges. No one is even sure of Fess's age - he just doesn't say. Like his music the personal facts of Fess's life are blended a bit to fit the occasion - the melody of the situation. A professional entertainer his existence matters little apart from his music.

In these days of canned entertainment Fess's forte is variance. Like any blues singer his roots are in the whole people. His personal idols are Louis Armstrong and Ella Fitzgerald - Blues people - Jive people. Fess's brand of music combines arrangements of familiar melodies in unfamiliar ways and "ditties" composed of topical items.

This makes Fess a unique listening experience which is always different and always entertaining. Each year he is discovered by young and old music connoisseurs but is never dated as his music moves with the times. That's what the blues is all about - A combination of poet, jester and philosopher speaking to us about the things that make Americana real.

Fess Roundtree is a real man, a real blues person and a real entertainer.

side 1

1- MACK THE KNIFE
2- I CAN SEE CLEARLY NOW
3- SOPHISTICATED LADY
4- HELLO DOLLY
5- YOU CAN DEPEND ON ME

side 2

1- SINCE I FELL FOR YOU
2- RAILROAD PORTER BLUES
3- SATURDAY NIGHT FISH FRY
4- BRING ANOTHER DRINK
5- GOOD WHISKEY AND BAD WOMEN
6- HIT THAT JIVE JACK

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2 Record Set

Cassietta in Concert

KING JAMES
$7.99
(215)-477-1631



Produced By Madelon Baker, Audio Arts Records AAS 2-7007

"CASSIETTA IN CONCERT"

2 RECORD SET **AAS 2-7007**

One of the most unforgettable experiences for any true Gospel fan is to see and hear Cassietta George, Miss Caravan herself, in person. The next best thing to being there is to hear this complete, uninterrupted, Concert, beautifully recorded, exactly as it happened at the famous Coconut Grove in Los Angeles.

Joe X. Price best described Cassietta's artistry in an article published in Billboard Magazine. "... *when Cossietto Gearge jumped down off the stoge in the middle of 'Jesus Loves Me,' something else hoppened. The show wos no longer o show but on experience. Being on the floor level enobled her to move omong the crowd ond touch honds ond jerk teors (even from some of the men) and do her hord-sell for Jesus with superb effectiveness So moving was she thot in the lost 25 minutes of her performonce, everyone stood ond clopped ond even felt conpelled to get up ond donce os she traveled slowly through the mesmerized crowd which by now wos refusing to let her quit.*"

And as Tom Reed wrote for the Los Angeles Sentinel, "*Miss 'Wolk Aro und Heoven All Doy' Cossietto George took gospel to the Coconut Grove ... ond the Grove will never be the same. The evening entertainment ... built to a pitched gospel fever with Ms. George bringing the hause to its feet with her special' endition of 'WALK AROUND HEAVEN ALL DAY.' Ms. Geo rge is without o doubt one of the finest gospel singers oround today and the 'Scene' expects thot we will heor much more obout this tolented lody in the neor future.*"

Cassietta is not exactly new to the Gospel "Scene." This marks her tenth album with AUDIO ARTS as a single act, as well as, too many to count with the famous CARAVANS and there is probably not an important auditorium in America where she has not starred either alone or with the Caravans ... and usually to standing room only.

You have never really heard Cassietta George until you hear her in Concert, and this two record set brings one of her best concerts to your own living room. We hope you will love her as much as we do.

Madelon Baker

SIDE ONE (16:07)

1. **BATTLE HYMN OF THE REPUBLIC** (3:48)
   (P.D.Adapt.C.George)
   AUDIO ARTS PUB. (ASCAP)
2. **BLOWIN' IN THE WIND** (3:31)
   (B. Dylan) WARNER BROS. INC. (ASCAP)
3. **JESUS LOVES ME** (8:45)
   (P.D.Adapt.C.George)
   MADELON MUSIC (BMI)

SIDE TWO (16:08)

1. **THERE'S A WAR GOING ON** (4:35)
   (C.George) AUDIO ARTS PUB. (ASCAP)
2. **WALK AROUND HEAVEN** (5:28)
   (C.George) CONRAD PUB. (BMI)
3. **WE DON'T TRUST GOD ENOUGH** (6 05)
   (C George) AUDIO ARTS PUB. (ASCAP)

SIDE THREE (14·00)

1. **TRUST IN THE LORD** (3:34)
   (P.D.Adapt.C.George)
   AUDIO ARTS PUB. (ASCAP)
2. **GOD WILL TAKE CARE** (8:42)
   (C.George) MADELON MUSIC (BMI)
3. **COME ON CHILDREN LET'S SING** (1:40)
   (P.D.Adapt.C.George)
   AUDIO ARTS PUB. (ASCAP)

SIDE FOUR (14:20)

1. **COME ON CHILDREN LET'S SING** (14:20)
   (P.D.Adapt.C.George)
   AUDIO ARTS PUB. (ASCAP)

Musicians

PIANO: Charles Barnette
ORGAN: Ricky Grundy
LEAD GUITAR: Dennis Brown
BASS: Ron Brown
DRUMS: Jeffery Suttles
PERCUSSION: Prince Newte

Background Vocals

Mattie Davis
Charlotte (Penny) Jones
Kenneth Pratt

Penecostal Outreach Choir
under the direction of Charles Barnette
Master of Ceremonies: Reginald Utley
Recorded by Filmways/Heider Recording
Remixed at Pasha House of Music
Engineers: Ray Thompson
Paul Sandweiss, Second
Remix: James Simcik
Musical Director: Charles Barnette
Album Design: James Shade
Produced by Madelon Baker

The live concert wos orronged ond produced by Cossietto George for Bearl Productions.

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Photography by Larry Brown

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Doug Cameron

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MIL AMORES

Doug Cameron

SIDE 1

Magia Española (Spanish Magic) 6:11
St. Tropez 5:28
The Time Is Now 5:52
Mil Amores (1000 Loves) 6:44

SIDE 2

Cuban Spice 5:43
The Journey 4:56
Forever Friends 4:04
I Want To Be With You 6:22
The Gypsy's Tear 2:38

All music composed, arranged and produced by Doug Cameron
Executive producer-Peter Buffett
Recording and mix engineer-Hal Sacks
Additional engineers-Gabe Veltri, Joe Bellamy
Second engineers-Dan Harjung, Cliff Norrell and Duane Sexton
Rhythm tracks recorded August, 1989 at Ocean Way Studio B, Los Angeles, CA
Additional recording at Bill Schnee Studio, The L.A. Studios, Alpha Studios and Peace in the Valley Studios
Mixed at Royal Recorders, Lake Geneva, WI
Mastered by Doug Sax at The Mastering Lab

THIS ALBUM WAS RECORDED 48 CHANNEL USING DOLBY SR FOR ABSOLUTE SONIC CLARITY WITH NO PERCEPTIBLE NOISE.

Special thanks to all the great musicians who contributed to this record, Peter Buffett for being a great executive producer, Lee Ritenour for his tremendous contribution, Michael Sullivan for bringing me aboard, Hal Sacks, Michael Davenport, Jerry Weiner, Clayton Haslop, Larry Cohn, Jim Williamson, Kim Lopez, Rick Pollack, Carole Lockwood, Guy Man Oude, Cathrine Folden for all her support, Mom and Dad for all their love, my sister Cam for making the trip and most importantly, John Morey and the entire Narada family for making me feel so much at home . I'm so happy to be here!

Lee Ritenour appears courtesy of G R P Records
Dann Huff appears courtesy of A&M Records, Inc

Doug Cameron uses Alvarez electric violins

Doug Cameron Correspondence: c/o Narada
1845 N. Farwell Ave., Milwaukee, WI 53202

Representation: Michael Davenport, The Merlin Company

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Magia Española (Spanish Magic)
Larry Cohn: Piano
Ken Wild: Bass
Mike Miller: Guitar
Vinnie Colaiuta: Drums
Lee Ritenour: Acoustic Guitar
Luis Conte: Timbales, percussion
Steve Forman: Percussion
Ramón Flores: Trumpet solo
Doug Cameron: Violin
Jerry Hey: Trumpet
Gary Grant: Trumpet
Bill Reichenbach: Trombone
Bob Payne: Trombone
Dan Higgins: Saxophone
Gary Herbig: Saxophone

St. Tropez
Chris Boardman: Keyboards
Jimmy Johnson: Bass
Mike Miller: Guitar
Mike Jochum: Drums
Steve Forman: Percussion
Doug Cameron: Violin

The Time Is Now
Larry Cohn: Keyboards
Ken Wild: Bass
Dann Huff: Guitar
Mike Miller: Guitar
Vinnie Colaiuta: Drums
Steve Forman: Percussion
Doug Cameron: Violin

Mil Amores (1000 Loves)
Larry Cohn: Keyboards
Jimmy Johnson: Bass, bass solo
Mike Miller: Guitar
Vinnie Colaiuta: Drums
Lee Ritenour: Acoustic guitar
Steve Forman: Percussion
Doug Cameron: Violin
Strings: Doug Cameron & Friends*

Cuban Spice
Larry Cohn: Piano
Ken Wild: Bass
Mike Miller: Guitar, guitar solo
Vinnie Colaiuta: Drums
Luis Conte: Timbales, percussion
Steve Forman: Percussion
Doug Cameron: Violin
Jerry Hey: Trumpet
Gary Grant: Trumpet
Bill Reichenbach: Trombone
Dan Higgins: Saxophone

The Journey
Larry Cohn: Keyboards
Jimmy Johnson: Bass, bass solo
Mike Miller: Guitar
Mike Jochum: Drums
Steve Forman: Percussion
Doug Cameron: Violin

Forever Friends
Larry Cohn: Piano
Ken Wild: Bass
Mike Miller: Guitar
Mike Jochum: Drums
Steve Forman: Percussion
Doug Cameron: Violin
Strings: Doug Cameron & Friends*
Bill Aisup: French horn

I Want To Be With You
Larry Cohn: Keyboards, keyboard solo
Jimmy Johnson: Bass
Mike Miller: Guitar
Vinnie Colaiuta: Drums
Steve Forman: Percussion
Doug Cameron: Violin
Jerry Hey: Trumpet
Gary Grant: Trumpet
Bob Payne: Trombone
Gary Herbig: Saxophone

The Gypsy's Tear
Lee Ritenour: Acoustic guitar
Doug Cameron: Violin
Ken Wild: Standup bass
Steve Forman: Percussion

** Strings (Doug Cameron & Friends)*
Violins
Doug Cameron
Clayton Haslop
Ken Yerke
Margaret Wooten
Armen Garabedian
Peter Kent
Bobby Dubow
Claudia Parducci
Violas
Carol Castillo
Rick Gerding
Cellos
Cam (big sis) Sawzin
Barry Gold
Bass
Ken Wild

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Can we get together



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SIDE 1

a.	7" dub version	3:56
b.	Time funnel edit	4:47
c.	So it's that funky sample again slam the guitar dubapella mix	1:37
d.	7" radio version	4:30

SIDE 2

a.	Sahara, Pee Wee & Peaches good blues vocals shame about the music mix	6:00
b.	Central park band shell at 72nd street on a sunday 2:30 minus the sax mix or come to my house and crowd around the spinet mix	1:18
c.	Sacrilegepella	1:01

xaleese



Written by King (ASCAP), Mabry & Spice(BMI), produced & arranged by Emmanuel Nerpertinzi for Mango Ent. Int. & Linden Blvd projects, Additional production by Arturro M. & Yasmaiyn-Elizabeth Soya for KSCR prod.,Rhythm by Spice, Mixed by Sahara & Pee Wee & Peaches (The Brixton Reds) for KSCR . productions, Executive Producer, M.E. Broady

Thanks Barry G., T, Sylvia Torres, Gerard T., Dan, Paul O., David C., J, and

Fan Club Info: Amente Recording
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Fashion: C Y Broady
Photograph Quique Pastore

we can get together

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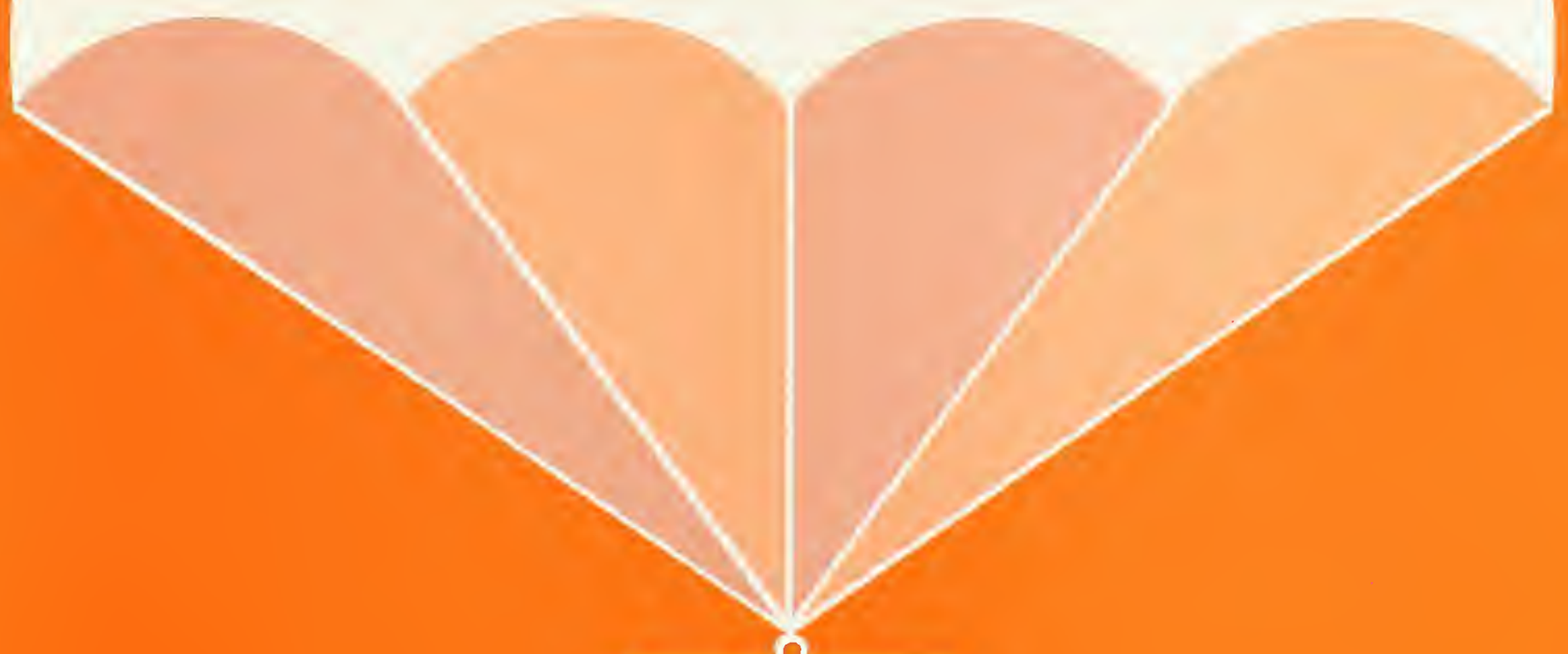
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CATIONAL ACTIVITIES and KIMBO EDUCATIONAL RECORDS

LP 9090

parachute activities

WITH FOLK DANCE MUSIC



Created by
JOANN SEKER
and
GEORGE JONES

LP 9090

parachute activities

WITH FOLK DANCE MUSIC

This album is designed as a "follow-up" of our first parachute album, "Rhythmic Parachute Play." As the interest and enthusiasm grew over parachute activities, so did the need for new activities. It is our hope that "Parachute Activities With Folk Dance Music" will provide some new activities for the ever-popular parachute and spark more ideas on the part of the teacher. This album was designed, as was our previous album, for use by both the classroom teacher and the physical education teacher.

"Parachute Activities With Folk Dance Music" expresses exactly what we have attempted to accomplish – using parachute activities and other routines with *some* of the folk dance steps to create a new use for the parachute. By using the motivational aspect of the parachute, folk dance steps become more exciting. This album, however, *is not* Folk Dancing with parachute activities. We have used authentic folk dance music with some of the folk dance steps; but have altered a great deal of the dance to fit the parachute activities. This, therefore, takes our activities and dance out of the realm of true folk dancing.

You will find this manual divided into "The Introduction" and three main sections. The Introduction will provide you with background information, teaching hints, and a general knowledge of how to use this album. Section I, "Parachute Activities and Terminology" describes and sets special names to many different parachute activities which will be used in the "Parachute Activity" routines. Section II, "Parachute Activities With Dance Music," describes the routines used on the record along with pre-instruction suggestions and suggestions for variations of the dance. Section III, "Folk Dancing," describes the authentic folk dances for the music used on our album; thereby allowing a double use for this album.

The photographs used in this album were taken through the cooperation of the principals, physical education teachers, parents and students of Pinellas Central Elementary School, Pinellas Park, Florida and Skycrest Elementary School, Clearwater, Florida. Our deepest appreciation for their assistance.

Parachutes are available from Kimbo Educational or Educational Activities, Inc. Information available upon request.

About the authors:

JOANN SEKER

JoAnn Seker is the Physical Education Specialist for Valley View Elementary School, Vermilion, Ohio. A graduate of Northwestern University, she has taught at every level from K to 12. JoAnn has attended and conducted numerous workshop sessions in elementary physical education on both the state and national level for several years. She has published articles relative to her field in newspapers and professional journals. In the area of rhythmical parachute play, JoAnn has been giving demonstrations for some years and has introduced the activity to several communities in northwestern Ohio. She is a member of NEA, OEA, OAHPER, AAHPER and Delta Kappa Gamma Honorary and in 1969 was nominated for Ohio Teacher of the Year.

GEORGE K. JONES

George K. Jones is Supervisor of Elementary Physical Education for Pinellas County Schools, Clearwater, Florida. He was formerly an Elementary Physical Education Specialist in Lorain, Ohio. George has attended, conducted and directed many physical education workshops, demonstrations and in-service programs. He is very active on the state and national levels having held committee, representative assembly (AAHPER), board of directors, and section chairman positions. George is a Fellow member of AAHPER, a Charter member of NFHPER, member of OAHPER and FAHPER. He is a Health and Physical Education Major with a B.S. Degree from Lock Haven State College, Pennsylvania and a M.Ed. Degree from Slippery Rock State College, Pennsylvania.

SELECTIONS:

SIDE A	ACTIVITY	MUSICAL SELECTION	GRADE LEVEL
Band 1-	MERRY-GO-ROUND HALF AN UMBRELLA	POP! GOES THE WEASEL	2-6
Band 2-	RIPPLES – MERRY-GO-ROUND – MUSHROOM – CROSSING UNDER UMBRELLA – INSIDE THE MOUNTAIN	LA RASPA	3-6
Band 3-	MERRY-GO-ROUND – UMBRELLA – MUSHROOM	CSHEBOGAR	4-6
Band 4-	MERRY-GO-ROUND – MUSHROOM – RIPPLES	MAYIM, MAYIM	4-6

SIDE B – Instrumentals only

SIDE C	ACTIVITY	MUSICAL SELECTION	GRADE LEVEL
Band 5-	MERRY-GO-ROUND – UMBRELLA – MOUNTAIN	IRISH WASHERWOMAN	4-6
Band 6-	MERRY-GO-ROUND – UMBRELLA – MUSHROOM	SELJANCICA	5-6
Band 7-	MERRY-GO-ROUND – MUSHROOM UMBRELLA	CIRCASSIAN CIRCLE	5-6

SIDE D – Instrumentals only

Credits: Recorded at California Recording Studio, Hollywood, Calif. • Arranged and conducted by Dell Kacher • Narrated by Al Dana • Edited and engineered by Rich Mays, Visual Sounds, Inc., N.Y.C. • Cover design by Harrison Muller • Produced by Bob Kimble.

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REC-2542

RECORDED ON

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No. 9090

parachute activities

WITH FOLK DANCE MUSIC



Created by
JOANN SEKER
and
GEORGE JONES

PRODUCED BY

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PHILA'S GREATEST ACAPPELLA
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SATAN and the ANGELS
BLUE EYED SOUL - ACAPPELLA
Featuring:
• NEVER LET YOU GO
• TRENTON'S MEDALLION
• WHEN WE GET MARRIED
• A QUIET PLACE
• ZOOM ZOOM ZOOM
• REMEMBER THEN
• RAMA LAMA DING DONG
• BABALU'S WEDDING DAY
• THERE GOES MY LOVE
• THE STORM IS OVER
• GEE
• WILL YOU HOLD MY HAND
• TIME MAKES YOU CHANGE
• LET THE BELLS RING
A MICHAEL ADLER PRODUCTION
"Pantomime"
LP 2004
THE SOUND THAT RATES

"Pantomime"
LP 2004



Personnel: *Tommy (Head) Hedden* – Lead
Kenny (Shotgun) Williams – 1st Tenor
Bob (Bear) Giquinto – 2nd Tenor
Joe (Jozep) Urbano – Baritone
Jeff Mathieu – Bass

SIDE 1

NEVER LET YOU GO
A QUIET PLACE
BABALU'S WEDDING DAY
THERE GOES MY LOVE
TIME MAKES YOU CHANGE
ZOOM ZOOM ZOOM
LET THE BELLS RING

SIDE 2

RAMA LAMA DING DONG
TRENTON'S MEDALLION
REMEMBER THEN
WHEN WE GET MARRIED
THE STORM IS OVER
GEE
WILL YOU HOLD MY HAND

PANTOMIME
Records
P. O. Box 2902
Philadelphia, Pa. 19126
(215) WA 7–0253
A Division Of
MICHAEL ADLER ENTERPRISES

SATAN & The ANGELS
"BLUE EYED SOUL-ACAPPELLA"

In the growth of the **ACAPPELLA SOUND,** many groups have come and gone. Some are good, some are poor, some groups break up for a variety of reasons, some groups get to record and head for bigger and better things.

SATAN & The ANGELS are a good group. We at Pantomime Records felt that they had potential and they were good enough to get their own album. They are on their way to bigger and better things.

SATAN & The ANGELS are a close knit group always striving for excellence by persistent practice and a desire to learn new material. They have been together for over three years with only one personnel change. The group is from the Chambersburg area of Trenton, N.J., with the exception of Jeff who is from Washington's Crossing, Pa. Among their many personal appearances are RON DIAMOND'S record hops at WAR MEMORIAL BUILDING, Trenton and EDGELY FIRE HALL, Levittown, Pa. They were also featured at the Going Back To School Dance in September, 1967, sponsored by Trenton's Mayor, CARMEN ARMENTI, President of the Trenton Youth Council.

We hope you enjoy this album by Trenton's finest acappello group. Remember the name **SATAN & The ANGELS,** you will be hearing more of them in the future.

Happy Listening – **Joseph Bradsky & the staff at PANTOMIME RECORDS**

Special Message From The Producer

I would like to give my special thanks to Ron Diamond of WTTM for his help with the success of this album. Ron is the only disc-jockey who consistently airs Acappella records. This liberal format has helped to make Ron Diamond the biggest radio personality in the Delaware Valley Area.

We at Pantomime Records consistently strive to bring you the very finest in recorded music. We do not record our groups in cellors, rest rooms or radio stations, we use full studio facilities, the finest money can buy. We try to avoid imitation groups that sing 'Gloria' & 'My Girl' better than any other group. We try to avoid releasing albums containing "played out" songs that everyone has heard 1,000 times. These factors have helped to make our label the biggest and best label to produce acappello yet.

Acoppello is a new sound in the sense that it was first accepted by the record buying public in 1964, although many of the great groups started acoppello. Some of these are the "Capris", – "Temptations", – "Earls", – "Shells", – "Paragons", and many, many more. If anyone over 30 likes this album I would like to hear from them and they will receive a personal reply from the producer. So far acoppello has only appealed to the so called "Bass" or "Hip" teenager or young adult. Also, if any cute girls buy the album they can also write for a personal reply.

Peace – Michael Adler

Produced by
MICHAEL ADLER

Production Assistance – JOSEPH BRODSKY, ALAN S. CYLINDER
Audio Engineering – TONY SCHMIDT, Impact Sound Studio, Philadelphia
Disc Mastering – WAYNE WILFONG, Frankford Wayne Recording Lab, Philadelphia
Special Assistance – JOHN DiROCCO


The Jackie Lynton Alb
CLEARANCE
2
IMPORT
PERFORMANCE DISTRIBUTORS, NEW BRUNSWICK, N.J.
WWA
RECORDS

The Jackie Lynton Album

WWA 012
STEREO

SIDE ONE

1. ROLL ME
2. THE LAST SAY
3. I DON'T NEED YOU
4. PUT IT THERE
5. HOPE
6. JOHN KELLY
7. THOUGHTS

SIDE TWO

1. THERE IS MORE
2. I WISH I COULD GO BACK
3. THE JIG RACE OF THE YEAR
4. LET ME TAKE YOU TO THE MOON
5. THE BIRTHDAY CAKE
6. TODAY*

Produced by: Jackie Lynton and Brian Shepherd
All titles published by: Shawbury Music
All titles written by: Jackie Lynton
except TODAY*–written by R Young and J Lynton

Piano: Paul Raymond
Guitars: Keith Purnell
Drums and Percussion: Jeff Rich
Sax: Robin Foster
Bass Guitar and Ashtray: Mick J Gunn
Backing Voices and Beer Glass:
Bernie Frost and John Martin
Violin and Banjo: Chas Hodges
Harmonica: Robert Young
Recorded at: Morgan Studios and Phonogram
Engineers:
Greg Jackman and Lindsay Kidd at Morgan
Peter Olliff and Roger Wake at Phonogram
TODAY: Piano by Shep, Jackie Lynton on guitar
Special thanks to:
Roger Weddup, transport and ruderies
Inspiration: Ray, Tony, Albert, Chas, Pete,
Elvis and the boys from Quo and Ritchie
Record scratch on JOHN KELLY

This stereo record can be played on mono reproducers provided either a compatible or stereo cartridge wired for mono is fitted.
Recent equipment may already be fitted with a suitable cartridge.
If in doubt consult your dealer.

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Phonogram Limited Stanhope House
Stanhope Place London W2 2HH

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WWA RECORDS

Manufactured and printed in England

The Jackie Lynton Album

ROLL ME

I know how to stert your motor
I know how to greese your freme
I know how to speak your name
I know how to play your geme.

You know how to spend my deytime
You know how to make my nite
You know how to fill my sight
You know how to light my light.

All you gotte do bebe
ooh babe, is rock me
All you gotta do babe
ooh babe, is rock me
If you can't rock then oh oh
All you gotta do babe
ooh bebe is roll me.

I know how to meke you heppy
I know how to meke you sad
I know how to make you bad
I know how to meke you glad.

We know what is meent by loving
We know what is meant by vow
Wa know and only we know how
We knew then and wa know now.

All you gotta do babe
ooh babe, is rock me
All you gotte do babe
ooh bebe, is rock me
If you can't rock then oh oh
All you gotta do bebe
ooh babe is roll me.

THE LAST SAY

Since the beginning of time has emerged e strange rhyme
Thet belongs to animal land.
They all remember the day, but they'd rather not say
Becausa the truth can get right out of hand.
It involved Frankie the Frog, who with Henry the Hog
Somehow got into a fight.
They took on Ben the Bear and Harry the Hare
And it lasted well into the night.
When the sun at last rose, they were still having goes,
Punching and kicking eway.
Ya see, they wouldn't give in 'cause someone would win
And then they would have the last say.
By noon the crowd had grown and it was not generally known,
But the fight had created attention
From none other than Grog, the ugly warthog
Who in his paper would give it a mention.
When the time came for dinner, the crowd had got thinner
But the Bear, Frog, Hog and the Hare fought on.
There were cries of stop fighting, ohy he's biting,
I think Harry's bottle's gone. But gone was a word obscenely absurd
When looking back on that now femous day.
They fought and they fought more than anyone one thought,
Just so one could heve the last say.
Well, back to the fight friends, and as the dey ends
A stroke of bed luck hits the Hog.
It was either Ben Bear, or Herry the Hare struck Henry on the head wiv a log.
This ceused some confusion, maybe e transfusion, but no hold on,
He's up, he's alright.
A shout gave him hopa his friend, Sten the stota, 4 to 1 he goes back in the fight.
And back in he went, more then ever he'll bent
He bobbed end he weeved in end out,
And the first thing he done was teka an almighty run,
And smeck Benny the Bear on the snout.
Wall, Nobby tha Gnome said I've got to get home, enyone going my way.
Sam Snail said wiv e slither, I'd lova to go wiv ye
But I must see who has the last say.
It wes dark now end soon the man in tha moon
Would brighten the ugly affair.
God knows whet he thought as they fought and they fought,
The Frog, Hog, Hare and the Bear.
The Frog's broken leg, Henry's bump on his heed, Ban's snout, whet an ugly mess.
And Harry the Hare hed e teer in his eer that was et least half e foot end no less.
Now as you ell know, fights come and go, but not this ona end I'll tell you why.
On second thoughts, no why should I let go of a secret of timas now gone by,
Down there in the glada history wes made, and looked on by those who remember
Wiv prida.
You either becked up Ben Baar, or the Frog, or the Here,
Or the Hog, you wes on somebody's side.
You see whet you musn't forget is the reason and yet
It was so damned stupid end daft.
I onca told a friend and in the end he just laughed, end he laughed, and he laughed.
They fought over that, well I'll eet my hat, it's the seme old story today,
When involved in e fight there's no wrong or right,
Nobody has the last say.

I DON'T NEED YOU

I don't need you, don't need you hanging round my shed
I don't need you, don't need you hanging round my bed
I don't need your love babe, I know it's e shame
I don't need ya, I need your ticket for the game.

I'm e loner end I wenne stay alone
I'm e lonar end I wenne be on my own
I don't need your love bebe it's such e sheme
I don't need ye, I need your ticket for the game.

Oh what a show the world shows today
Fighting and loving end killing tha same old way.

I don't need ye, I don't need ye round my door
I don't need ya, I don't want you hanging round no more
I don't need your love babe, I know it's a shame
I don't need ye, I need your ticket for the game.

PUT IT THERE

You get up in the morning feeling down in the dumps
But that's the world you're born in so stert smoothing out the bumps.

Now life's e funny business so just do the best you cen
It's not the cese of win or lose, when they ask ye how ya ran.
Put it there, put it there.

Under the weather, going over the hill
Deep Purple going one ear, out the other comes Mrs. Mills.

I wonder what comes after this, if anything at ell
You're dying to get up there, hope you're living up a storm.
Put it there, put it there.

Put it there,
You know there is a tree
There is some ground, there is e moon
Waiting for you, for you
There is some fire
There is e jar
There is e wind
Waiting for you, for you.

HOPE

I spreined my foot the other dey, just twisted my foot thet wes ell,
When I told ma mate he seid, 'I'd give the Doc e call,'
'Broke your leg', I seid, No it's just the foot,
'A twist can be e break' he said, 'I'd give the Doc a look.'
'Off you go end get some pills',
Well funny enough, then I did feel ill.

He told his mum I'd broken my foot and probebly my leg,
About the poins I'd been getting in my head.
I decided not to deny it, hoping the fuss would die down,
My wife then tells my boss I wes ill end could he bring me monay round.
'Never hed a day off, must be bad' he'd seid,
'Tommy tells me he's broken both his legs',
I never mentioned it on the 'phone the day my mother called
'I never knew you were that ill', she seid, 'You had everybody fooled'.
I'm not so bad, I told her, not to worry mum,
I'll get round there as soon es I can,
'Don't you bother Son.'

Must be something bad, she told her neighbour, he tried to hush it up
That boy's heading for trouble, poor sod, he's never 'ad no luck.
Down on his luck the neighbour smiled, I bet you're worried sick,
He'll be lucky to come out of this little lot, and if he does it's e permanent stick.
I couldn't believe it, me mates sent notes, my brother called who I hedn't seen for years,
His wife Mery had broken down in tears.
Broke both legs and blood clot in his head, no wonder he's on his back,
I was only resting my swollen foot, but they didn't believe that.
I'd had back trouble, I was about 7 and fell off tha slide,
I bet this starts it off again, perallsed down one side.
The postman had told his mum, you mark my words,
No matter what the Doctor seys, he's strictly for the birds.
He's 'ad it, he's finished, poor old sod.
I wish I'd have been a louder bloke than I could heve made my point,
It was getting out of my car, I'd caught me foot, just bruised the joint.
Still, no mattar, they'd made up their minds,
With two broken legs end a clot in your head, and peralised down one side,
I thought, Well if I hevan't got long to go I'll enjoy myself from now on,
When I get back to normal my problems will be gone.
If I can overcome the stete they say I'm in,
When I get beck to normel life, what else can I do but win
Unless I get knocked over by a bus.

JOHN KELLY

I once knew e boy nemed John Kelly,
A lotte funny things got down in his belly.

SCRRRRAAAAATCH

Skalington John well I wonder where you are
Skelington John now have you gone too far
REPEAT

As the years went by they improved his mind
Not many folks movin on his line
If his day 'eint due then I'll eat my hat
Because he pleys at this and he works at that.
Once John Kelly had a spotlight.

THOUGHTS

(Thoughts)

THERE IS MORE

Do you believe what they say about love and war
Do you believe what they say about breaking laws
Do you believe what they say about being happy and poor
Well, there is more.

Walking to work twenty miles in 1931
It's just the same today only today we run
Do you believe what they say about life being a bore
Well, there is more.

There is more to loving dogs than going to the zoo
There is more to loving England than red, white and blue*
There is more to being hip than wearing long hair
They even tell me there is more silken underwear
There is more to being free than a cake and a file
There is more to being nervous than walking down the eisle
There is more to S.E.X. then making love
They even tell me there is more coming from above

Do you believe what they say about moon and June
Do you believe what they say about making room
Do you believe what they say about another door
Well, there is more

(*Second time sung.)

There is more to loving the U.S.A. than red, white and blue

OH, I WISH I COULD GO BACK

Prepare yourself for e sad song, a sad mood is what I'm in
Prepare yourself for e bad song, e bad dude is what I've been
If there was a lonely train I'd catch it
If the dey wes black I'd rise et dawn
If we played hide and seek you'd never find me
I wish I'd stayed where it wes warm.

Prepare yourself for e slow song, e slow mood is what I'm in
Prepare yourself for a no go song, e no going place is where I've been
When time was on my side I never made it
When I did my best I got turned down
When I played the fool no one even smiled
When red letter dey came, mine wes brown.

Oh, I wish I could go back and start my life again
Oh, I wish I could go back, go back from where I came
I'd learn to walk before I ran, look before I leap
I'd turn myself inside out, upside down and take a peep.
The greatest mistake e men can meke is not to slip and fell
The greatest mistake is not to try et ell.

Prepare yourself for e long song, e long mood is what I'm in
Prepare yourself for a song song singing
For your supper keeps you thin
If man could fly my wings would be broken
If I laughed too long I'd shed a tear
The best things in life, have cost all I've had
But then maybe it's not my year.

Solo — Two verses — Guitar, Piano

Prepare yourself for a long song, e long mood is what I'm in
Prepare yourself for e song song singing
For your supper keeps you thin

cont/

If man could fly my wings would be broken
If I laughed too long I'd shed a tear
The best things in life, have cost all I've had
But then maybe it's not my year.

Oh, I wish I could go back and start my life again
Oh, I wish I could go back, go back from where I came
I'd learn to walk before I ran, look before I leap
I'd turn myself inside out, upside down and take a peep.
The greatest mistake a man can make is not to slip and fall
The greatest mistake is not to try at all.

THE JIG RACE OF THE YEAR

Eric the Pig could perform a fast jig,
So he entered for the jig race of the year.
Now Eric was good and he knew that he could
Win or come very near.
On the day of the race, he'd lost none of his pace,
But his face showed the first signs of strain.
You see, Derick the deer won year after year
Yes jigging was Derick's game.
When they lined up there was Tommy the Duck
A Woodpecker who had no chance at all,
A Pullit named Sid, now he could dance a jig,
Trouble was he was liable to fall.
Braithwait the Bager, wot an old cadger,
Billy Worm, Tom Turkey, Jim Ferret,
But all eyes were on a Pig who could perform a fast jig
And he'd come to challenge Big Derick.
Right, now you know what to do, shrilled Kim Cockatoo
And I don't want no messing about,
Try any trix and you'll be in a fix,
There's not much that I can't find out.
Ronnie the Rat squeaked Thank heaven for that
But how do you expect to keep check?
Kim said, Look up in the steeple, and there he was Bertie Beetle,
I'll watch 'em don't you fret.
What wiv Snuffy the Hound wiv his nose to the ground
And Gary Goldfish down in the lake,
No, it would be a good race this year, a good race and no mistake.
Now when I spread my wings signalled colorful Kim,
Get ready and listen for Joe.
Joe was a Canary, a little bit lary, but well ya know.
Joe let out a chirp and up flew the dirt and off they went like a shot,
There was plenty of jigging and some ligging,
Bill Worm got bimself tied in a knot.
Still the race was on and it wouldn't be long
Before they'd be coming round Anteater Bump.
Bertie spotted some dust and thought Well this must
Be the leaders well out in front.
Snuffy the Hound put his nose to the ground,
Sniff, sniff, it's Tom Turkey wiv an 'op, skip and a jump.
Sure enough it was Tom, he was flying along
While the others were no where to be seen.
What had happened to Eric and the champion Derick,
Alec the Owl hooted See what I mean?
Alec had took on all bets that Tom would be the next,
Mind you, the Owl had seen Tom Turkey in training.
He could gig it alright and put up a good fight,
As long as it didn't start raining.
At the half way stage Derick was in a rage,
Mind you he was jigging O.K.,
What was more to the point was that he was in joint 3rd
What would they all say?
But although he was wild he still had the style
And his gig was a sight to behold.
Even Eric the Pig who could perform a fast jig
Was completely and utterly sold.
Would this!! be the year, to end the reign of the deer,
Would!! the winning streak end.
But as they quickened the pace, Derick moved up a place
And was second round the long Snakepit Bend.
Still leading was Tom, but something was wrong,
He'd sort of jigged himself into a trot.
Poor old soul mumbled old Molly Mole,
I'm afraid he's given all he's got.
And of course back he came as it started to rain,
And old Alec wasn't feeling so wise.
No, Tom had had a go, but he wouldn't be in for a prize.
It was a repeat of last year, Derick the Deer
Followed closely by Tommy the Duck.
But who was this? Eric or Jimmy the Ferret,
Who's in front Bert, wake up!
Em, it looks like Tommy. Ooh! lovely thought Ronnie,
I'll have plenty of cheese tonight.
Then I think it's Derick followed closely by Eric,
But the others are way out of sight.
Now this was exciting and caused some nail biting,
The money was flying about.
That little rat Ronnie had got 6 to 1 Tommy
Hoping he'd pull something out.
But he was flat out now and it was no good anyhow
Because Derick was making his play.
Up he came wiv a magnificent run, jigging and jigging away.
Mooooo! He's found himself now, mooed Phyllis the cow,
Chewing on an old lump of grass.
Tommy the Duck thought he'd got it sewn up,
But Derick's the one wiv the class.
It was Eric in second but nobody reckoned
He'd win it — no he'd left it too late.
Even Alec the Owl knew the result now,
It would be Derick first thro' the tape.
Just a trot thro' the farm down by the old barn,
The Deer was well into his stride,
And by this time the ferret had caught up wiv old Eric
And gone — passed him just on his inside.
Eric watched him go by and shook his head wiv a sigh,
There's more to a jig than I thought.
I was sure I could do it, cause I know why I blew it,
I got myself all overwrought.
When the tape came in sight,
The Deer knew he had it alright,
He was cocky (it's easy for some),
But he slipped up on the grass as Jim Ferret went past,
You should never shout out till you've won.

LET ME TAKE YOU TO THE MOON

Let me take you to the moon
On the back of my bike
Then if you like we can drop into the sun.

Let me take you to the stars
In one of my cars
Then if you like we can go on the run.

Let me take you to the land
Where happiness grows
Then God only knows
Maybe we can pick some.

Let me take you round the world
On the top of my head
Then as I said
Maybe we can love some.

Do you know what I mean
Do you live in a dream
Do you know.

Once upon a long lonely time
You was yours and I was mine
In another place, on another moving time
Things we might have said and done
On a moonlight night or in the noonday sun
Getting all excited 'cos we knew we'd just begun
We are like one
And you made two — what could I do.

THE BIRTHDAY CAKE

Jumble Bumble loved to grumble, loved to cause a stink.
If he could start an argument, he'd be in the Pink.
He'd moan and groan and carry on, always something wrong,
You'd say, Good morning Mister Bumble,
He'd say, It won't be good for long.
I wish I'd stayed in bed today, I've 'ad enough of this,
And off he'd go shouting and cursing and shaking his little fist.
He hated children, hated dogs, hated everyone,
No one ever saw him laugh and he never had no fun.
He even wrote a little rhyme and tattoo'd it on his chest,
It said, Whoever you are reading this, I hate you wiv all the rest.
Cause he had no mates and girls kept clear, he never had one friend
Until the house next door was sold and in moved Jolly Ben.
Now Jolly was an 'appy chap, always a laugh and joke,
Cause Bumble soon had him well weighed up, 'Em I don't like the bloke.
His silly face, the way he walks, I don't want to know.
But Jolly Ben made up his mind to make friends he'd 'ave a go,
First thing he done was invite old Jum down the pub for drinks.
No, I never go in the Laughing Duck, the landlord there he stinks,
Well, let's go somewhere else, said Jolly, I'm not fussy mate,
What about the Egg and Spoon, I'll meet you there at eight.
Jumble Bumble never showed which surprised no one,
Jolly would have to try harder than that to make friends with old Jum.
Then he thought of a great idea, I'll make him a birthday cake
And get the village to take it round.
Bill Baker said, That's great, I'll get some flower and sugar and spice,
Eggs from Farmer Ben, plums and currants and lots of ice.
Ooh!! and then we'll put some words in pink and blue
All written on the top.
They all agreed on one thing, 'tho someone was in for a shock.
When the cake was finally made it was a smashing sight,
It had taken three weeks of sweat and toil,
But it was certainly worth it alright.
It stood on its stand and it looked so grand,
Sort of sparkling, and it smelt so good,
When Jumble Bumble saw his cake he'd have to own up and he would.
But when they took it round to 'Im on the following afternoon
Singing Happy Birthday, Mister Jumble, he sung a different tune.
Git out of it, go on sling your hook, you can't creep round me,
You're all a load of horrible rats, why don't you let me be.
You come round here with your dopey songs and a stupid looking cake,
Git out!! Go on!! Leave me alone, leave me for goodness sake.
Then all of a sudden the shouting stopped and they watched as Jumble fell,
And as he stumbled he made a grab for the cake and he gasped oh!! oh!! Hell.
All these years I've lived on hate and never even tried to be nice,
But I'd like to now . . . and then he closed his eyes.
They gathered round his peaceful frame,
No, there wasn't much sign of grief.
There were no tears shed or hanging of head,
Just a feeling of disbelief.
A change of heart right at the death
No! not old Jum, he was a rotter no doubt of that,
He was as mean as they come.
Be that as it may, it's your dying words that live on, so perhaps they left it too late,
He might have hated the whole world, but he would have loved that cake.

TODAY

I've grown now to an age
where years are unimportant
and time is measured only by
the space between the words
I'd like to share with you.

All songs published by Shawbury Music
All songs written by Jackie Lynton
except TODAY written by R Young and J Lynton



KEY
1. The girl who Jackie would love to get on the back of his bike so that he could take her to the moon. 2. Jeckie 3. Molly Bean 4. A pieno player 5. Jumble Bumble 6. Eric the Pig

Design produced by Cream

"DEEP SEA DIVER"



"NAPPY BROWN"

MELTONE
RECORDS
1502

"NAPPY BROWN"

"Deep Sea Diver"

SIDE ONE

1. Mary Lue
2. Things Have Changed
3. Bye-Bye Baby
4. Don't Hurt No More

SIDE TWO

1. Deep Sea Diver
2. Baby It's All Over
3. You Must Be Crazy
4. Wella - Wella Baby Le

Executive Producer: Melvin Couch
Producer: Haran Griffin
Background Vocals: Kim Brown & Karen

Musicians:

Lead Guitar: Charlie Brown
Bass Guitar: Darryl Henley
Drums: St. Anthony & Jimmy Jackson
Keyboards: Haran Griffin
Horns:
Alto & Baritone Sax: Joseph Jennings
Tenor Sax: Roderick A. Smith
Trumpet: Wayne King & Adrian Cox
Horn Arrangement By: Roderick A. Smith

Engineer: Roger Wright
Recorded At: Sound Lab Studio of Atlanta, Georgia
Mixed & Remixed By: Haran Griffin

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All Of The Songs Listed Above Were Published By Meltone Enterprises A SESAC Affiliate
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1502

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STEREO

ARABESQUE RECORDINGS 8018

Vaughan Williams
On Wenlock Edge

Warlock
The Curlew

Ian Partridge, tenor

The Music Group of London



ARABESQUE RECORDINGS
8018

SIDE 1 *Ralph Vaughan Williams (1872-1958)*

ON WENLOCK EDGE

(from 'A Shropshire Lad'—A.E. Housman)

Band 1: On Wenlock Edge	3:45
Band 2: From far, from eve and morning	1:59
Band 3: Is my team ploughing?	3:42
Band 4: Oh, when I was in love with you	0:38
Band 5: Bredon Hill	7:21
Band 6: Clun	3:27

The Music Group of London

(Hugh Bean, Frances Mason—violins,
Christopher Wellington—viola, Eileen Croxford—cello,
David Parkhouse—piano)

SIDE 2 *Peter Warlock (1894-1930)*

THE CURLEW

(words by W. B. Yeats) 22:18

Ian Partridge, tenor
The Music Group of London

(David Butt—flute, Janet Craxton—English horn,
Hugh Bean, Frances Mason—violins;
Christopher Wellington—viola; Eileen Croxford—cello)

Superficially there is some connection between these masterpieces of English song, but in the end their only similitude is that they are by English composers writing in the same general era. For no two composers could have been less alike than the puritanical Ralph Vaughan Williams and the free-thinking Philip Heseltine, who is known to us as Peter Warlock.

Both men chose to set poems by then living poets of great renown, and neither William Butler Yeats nor A. E. Housman liked the results. Poets in general think poorly of composers, but as history shows this is nothing to what composers think of poets. Both composers utilized a string quartet as a backing for their singers, and there the resemblance ends.

Vaughan Williams composed his song cycle in the years 1906–1909, and with some truth it might well be called his first major work. At the least it is the first of his works that shows clearly the direction that he was to take throughout his over eighty years of life. Vaughan Williams was in the process of writing the composition during the time he was studying with Ravel and others in France. From his point of view it had not been an edifying or instructive experience. He referred to it as "a bad attack of French fever" and expressed himself quite pungently to Ravel, who was three years his junior but infinitely better known—in no uncertain words after the Frenchman had asked him to do a study of a formal piece. "Young man, if you think that I have torn up my roots in England to come to France and study Minuets, you are greatly mistaken." With that he stomped back to England.

Vaughan Williams was ever an acerbic person of great forthrightness, and his remark concerning his own *F minor Symphony* will ring down the corridors of musical history— "Well, if that's modern music I don't like it." This independence of spirit is exemplified in *On Wenlock Edge* by the fact that he did not set the lines,

The goal stands up, the keeper
Stands up to keep the goal

simply because he did not like them. The English folk song idiom is deeply ingrained in all of Vaughan Williams' music, of course, but here it is part of the warp and woof of a fabric most closely woven.

Born Philip Heseltine, Peter Warlock—who wrote music under this name because he wrote musical criticism under his own—was one of a strange group of English composers of his time. It included Lambert, Berners, van Dieren—all odd men indeed, and all quite important to the development of English music. Warlock may lay claim to having been the strangest of the lot. He was a dabbler in black magic, a confirmed alcoholic, and was on drugs as a chaser. He also happened to be a minor genius.

The Curlew is his acknowledged masterpiece from a small list of works of jewel-like perfection. Warlock had the devil's own time persuading the Yeats family to allow him to publish the setting of the poems. At first it was refused outright, but when the prestigious Carnegie Foundation referred to the work in glowing terms, Yeats, rather sourly, gave in.

Written in 1921, *The Curlew* catches with perfection the strangely agitated and absorbing thoughts of the Irish writer. The English horn with its plangent tonal quality is a perfect foil for the voice, string quartet and flute. It is notable that often the "Voice" of the piece is given more to the instrumentalists than to the singer. Unlike the Vaughan Williams, where each poem is treated separately, Warlock treats the Yeats text as a connected entity.

WARD BOTSFORD

Cover: EMI Records, Ltd.
Producer: Christopher Bishop
Engineer: Neville Boyling
Library of Congress #: 80-750180
Compilation Ⓒ 1980 Caedmon

ON WENLOCK EDGE
Ⓒ 1971 EMI Records Ltd
THE CURLEW—
Ⓓ 1974 EMI Records Ltd

℗ 1980 Caedmon
1995 Broadway, New York, N.Y.

Made in U.S.A.
Fait aux Etats-Unis

ON WENLOCK EDGE

-1-

On Wenlock Edge the wood's in trouble;
His forest fleece the Wrekin heaves;
The gale, it plies the saplings double,
And thick on Severn snow the leaves.

'Twould blow like this through holt and hanger
When Uricon the city stood:
'Tis the old wind in the old anger
But then it threshed another wood.

Then, 'twas before my time, the Roman
At yonder heaving hill would stare:
The blood that warms an English yeoman,
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,
Through him the gale of life blew high,
The tree of man was never quiet:
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double,
It blows so hard, 'twill soon be gone:
To-day the Roman and his trouble
Are ashes under Uricon.

-2-

From far, from eve and morning
And yon twelve-winded sky,
The stuff of life to knit me
Blew hither: here am I.

Now—for a breath I tarry
Not yet disperse apart—
Take my hand quick and tell me,
What have you in your heart.

Speak now, and I will answer;
How shall I help you, say;
Ere to the wind's twelve quarters
I take my endless way.

-3-

'Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?'

Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.

'Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?'

Ay, she lies down lightly
She lies not down to weep:
Your girl is well contented:
Be still, my lad, and sleep.

'Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?'

Yes, lad, yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

-4-

Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well did I behave.

And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

-5-

In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky.

The bells would ring to call her
In valleys miles away:
'Come all to church, good people,
Good people, come and pray.'
But here my love would stay.

And I would turn and answer
Among the springing thyme,
'Oh, peal upon our wedding,
And we will hear the chime,
And come to church in time.'

But when the snows at Christmas
On Bredon top were strown
My love rose up so early
And stole out unbeknown
And went to church alone.

They tolled the one bell only,
Groom there was none to see,
The mourners followed after,
And so to church went she
And would not wait for me.

The bells they sound on Bredon,
And still the steeples hum.
'Come all to church, good people'
Oh, noisy bells, be dumb;
I hear you, I will come, I will come.

-6-

In valleys of springs of rivers,
By Ony and Teme and Clun,
The country for easy livers,
The quietest under the sun,

We still had sorrows to lighten,
One could not be always glad,
And lads knew trouble at Knighton
When I was a Knighton lad.

By bridges that Thames runs under
In London, the town built ill,
'Tis sure small matter for wonder
If sorrow is with one still.

And if as a lad grows older
The troubles he bears are more,
He carries his griefs on a shoulder
That handselled them long before.

Where shall one halt to deliver
This luggage I'd fief set down?
Not Thames, not Teme is the river,
Nor London nor Knighton the town.

'Tis a long way further than Knighton,
A quieter place than Clun,
Where doomsday may thunder and lighten
And little 'twill matter to one.

THE CURLEW

-1-

O curlew, cry no more in the air
Or only to the waters in the West
Because your crying brings to my mind
Passion-dimmed eyes and long heavy hair
That was shaken out over my breast
There is enough evil in the crying of wind.

-2-

Pale brows, still hands and dim hair
I had a beautiful friend
And dreamed that the old despair
Would end in love in the end
She looked in my heart one day
And saw your image was there
She has gone weeping away.

-3-

I cried when the moon was murmuring to the birds
'Let peewit call and curlew cry where they will,
I long for your merry and tender and pitiful words
For the roads are unending, and there is no place to my mind.'
The honey-pale moon lay low on the sleepy hill
And I fell asleep upon lonely Echtge of streams
No boughs have withered because of the wintry wind
The boughs have withered because I have told them my dreams.

I know of the leafy paths the witches take
Who come with their crowns of pearl and their spindles of wool
And their secret smile, out of the depths of the lake
I know where a dim moon drifts, where the Danaan kind
Wind and unwind their dances when the light grows cool
On the island lawns, their feet where the pale foam gleams
No boughs have withered because of the wintry wind
The boughs have withered because I have told them my dreams.

I know of the sleepy country, where swans fly round
Coupled with golden chains, and sing as they fly
A king and a queen are wandering there, and the sound
Has made them so happy and hopeless, so deaf and so blind
With wisdom, they wander till all the years have gone by
I know, and the curlew and peewit on Echtge of streams
No boughs have withered because of the wintry wind
The boughs have withered because I have told them my dreams.

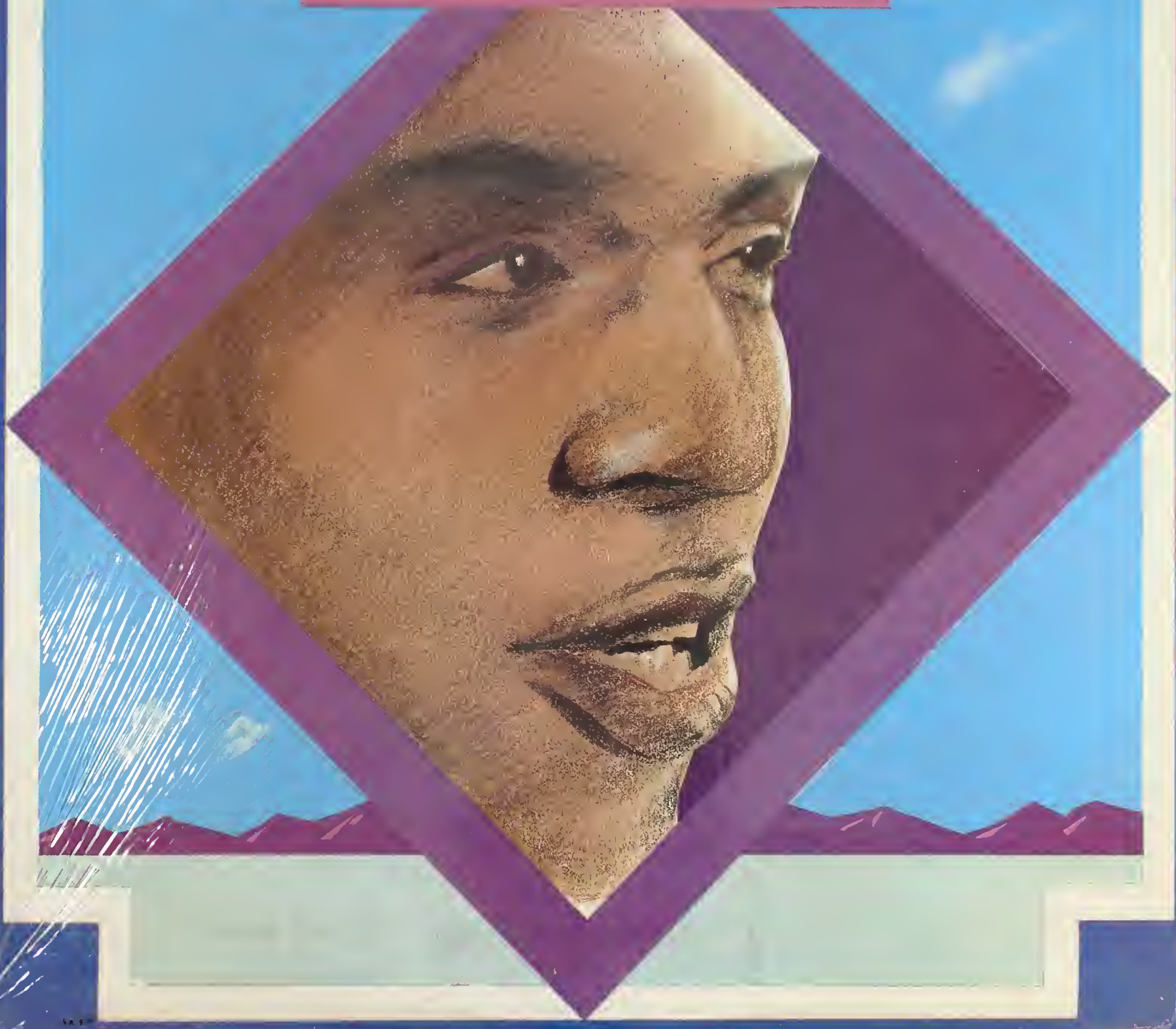
-4-

I wander by the edge
Of this desolate lake
Where wind cries in the sedge
Until the axle break
That keeps the stars in their round
And hands hurl in the deep
The banners of East and West
And the girdle of light is unbound,
Your breast will not lie by the breast of your beloved in sleep.

Demo: Side 2, beginning

LITTLE RICHARD

PRECIOUS LORD



SIDE ONE

1. Milky White Way.
2. Does Jesus Care.
3. Coming Home.
4. I Know the Lord.
5. I Just Come From the Fountain.
6. Everytime I Feel the Spirit.

SIDE TWO

1. God is Real.
2. Troubles of the World.
3. Certainly Lord.
4. I'm Trampin'.
5. Tell God My Troubles.
6. Precious Lord.

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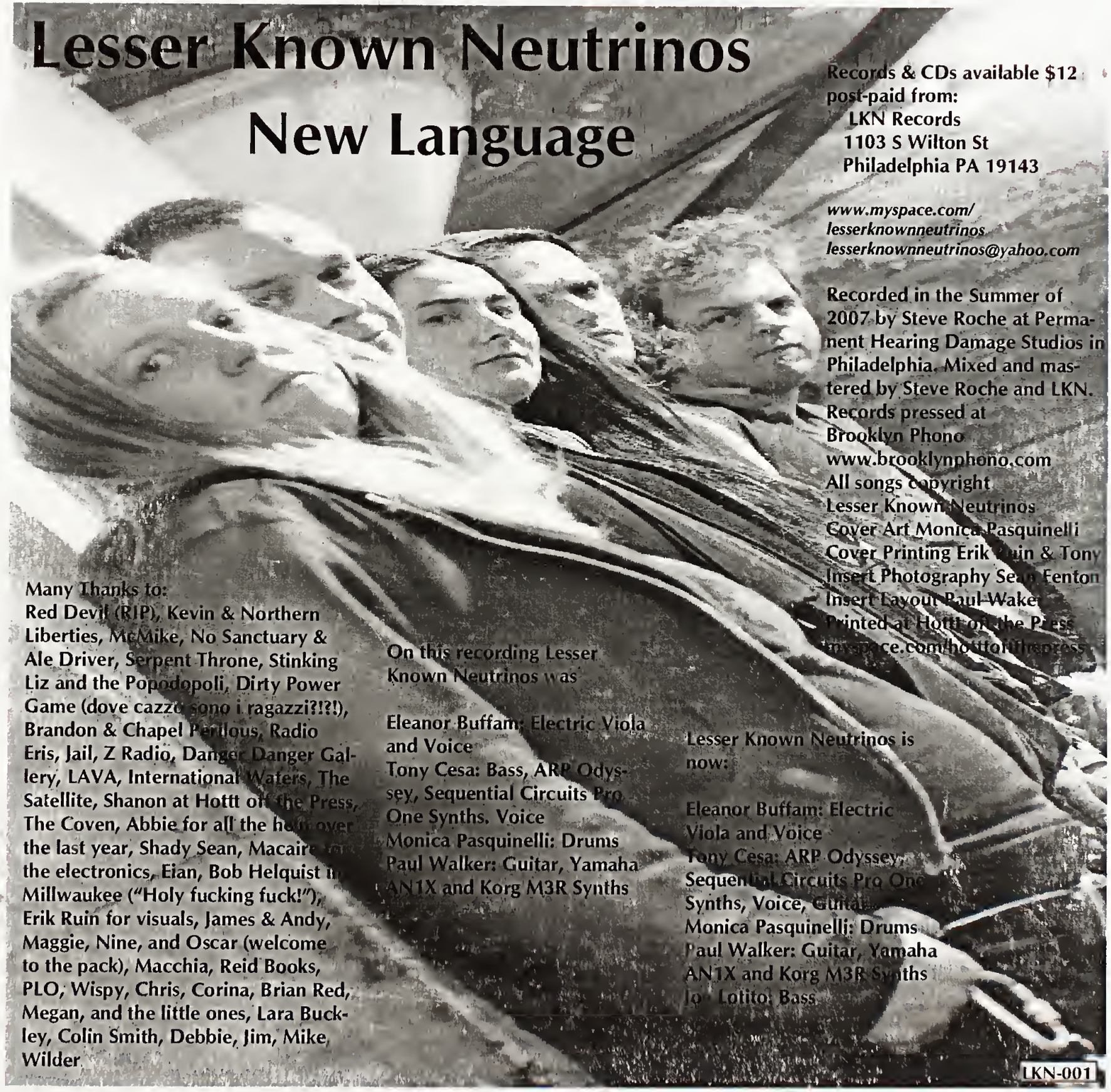


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New Language



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On this recording Lesser Known Neutrinos was

Eleanor Buffam: Electric Viola and Voice
Tony Cesa: Bass, ARP Odyssey, Sequential Circuits Pro One Synths. Voice
Monica Pasquinelli: Drums
Paul Walker: Guitar, Yamaha AN1X and Korg M3R Synths

Lesser Known Neutrinos is now:

Eleanor Buffam: Electric Viola and Voice
Tony Cesa: ARP Odyssey, Sequential Circuits Pro One Synths, Voice, Guitar
Monica Pasquinelli: Drums
Paul Walker: Guitar, Yamaha AN1X and Korg M3R Synths
Jo Lotito: Bass

LKN-001

1. Legacy

Long before our time began
Skittered legs across the sand
Beneath a warm and shallow sea
Our progeny
Another hundred million years
Massive ferns and giant trees
Forest swamps that would become Petroleum
(and it goes on and on and on and...)
Now we've spread across the land
Nowhere untouched by the human hand
Across the sky we see the signs
Our world dies
The ocean teams with plastic waste
Currents gather into place
Toxic nets to clog the sea
Our legacy

2. New Language

Words are reflections
Messengers from somewhere within
Speak and I receive you
You trigger pictures somewhere within
Inside is outside
We paint our streets in trash & blood
Outside is inside
Acting out from pains unknown
Chorus:
Create!
I need another word for death and despair
Crack!
What is our vision for the future days ahead?

3. Warm December Day

On a warm December day
Icy waters flow into the ocean
Temperatures drop before they rise
In a tropical paradise
In a dry river bed
Barren tundras give their final warning
Shallow oceans made of stone
Declaration of a new day dawning
Living in a paradise where no-one dies
Our hero's end the experts tell no lies
But they can't control the floods
And we won't turn down the heat
Gnawing at the surface where infection lies
Irritating tender open wounds
And we need and want more and more
But how long will we last?
There's no turning back.

4. Phantom Cargo

Up there in the skies above
Returning savior "Messiah John Frum"
Ancestral promises – radios and cars
Steamships and cargo and pretty things that shine
Colored gowns and TV's and Liberation Bombers
Barges of gold coins and troop carriers
Secrets of the new worlds
Rice, shoes and rifles
Generations waiting for the promise of the word
Drudgery abolished, no more white man's whip
The dead and the living reunited
Colonized and pacified by jealous gods and guns
Salvation, resurrection, immortality.
But GI John Frum "King of America"
Is holding back the secret of cargo
Working long and hard for the Lutheran promise
God's great kingdom will surely come to you
But the prophets of cargo have learned their lesson
Return to the old ways –
Follow the ancestors!

5. Psycho Studies

Woke this morning anxious
With numbness in my head
Couldn't stand the cheering light
Wished it rain instead
Voices on the TV
Confirm that something's wrong
Anger hatred murder torture
Bills and rent to pay
And I say:
I can't stand it!
I never said I wanted you inside
What are you trying to do to me?
It's so hard for you to
Live in this world – why?
Here we are just human
Acknowledging the pain
Reptilian backbrain is never wrong
Not normal nor insane
But pills and psycho studies
Confirm that I am sick
When all I did was break down
From the pain that we inflict

6. Hell's Reflection

For countless odd millennia
The prophets warn of our world's demise
Elders of antiquity still waiting
For the winters snow to melt
Waiting, waiting, new beginnings
Good & evil, light & darkness
Nature is a multi-faced beast
No distinction, separation
Evolution, revolution
Turning gears reveal another face
Left and right dualities
The factions war against each other
Until there's nothing left but body counts
Meanwhile our existence is a minor blip
Upon the screen of time
When we think the end is near
We find another way to carry on
Adaptation and invention
Fear the hell we prophesize
The one we seem to choose
To co-create
You're the mirror: hell's reflection

7. Stasis

Tired of stasis forever
You never knew what this was
Made of because
The price of change is changing
I want to look forward forever
The past is soon receding into chaos
I want to go forward forever
Never tell me never
Never again never again

Sitting in a state of stasis
Legs don't move, muscles atrophy
Eyes don't blink, tongue won't speak
My face does not reflect
My body has no language
I'm living in shadows
I'm rigid with fear
I'm living, I'm dying – inside and out
I'm lost, I'm stuck, I'm frozen in time
The past won't let me go
I do not move

8. Inheritor

Our story unolds...
We've been here before
Born from crash-landed pioneers
Inheritors of a strange legacy
Planetary crusades of a million years
Horus stares to the stars
Painted red for the god of war
History – fairytales for the lambs
Micro-codes hidden within the stone walls
Who are they?
Legends and myths before recorded time?
Who are we?
Children who stare out into the stars.
We are the inheritors.


ARISTA
AL 4072
LARRY YOUNG'S FUEL
SPACEBALL

AL 072

SIDE ONE
MOONWALK
STARTRIPPER
STICKY WICKET

SIDE TWO
FLYTIME
SPACEBALL
MESSAGE FROM MARS
I'M AWARE OF YOU

Produced by TERRY PHILIPS.
Assistant Producer: Brian MacDonald
Recording and Mixing engineers:
Les Paul Jr. and Brian MacDonald

Musicians:
LARRY YOUNG JR.:
Keyboards—CDX-0652 Portable Moog Organ, Mini-Moog Synthesizer, FRM-S810 Freeman String Symphonizer, Hammond B-3 Organ, Fender Rhodes Electric Piano, Acoustic Piano
JULIUS BROCKINGTON:
Clavinet (Hohner), Acoustic Piano, Mini-Moog
JIM ALLINGTON:
Drums (Ludwig drums, Zildgian cymbals), Percussion
RAY GOMEZ:
Guitar
DANNY TOAN:
Guitar
AL LOCKETT:
Tenor and Soprano Sax (Selmer), Flute (Armstrong), Vocals.
DAVE EUBANKS:
Bass (Rickenbacker)
BARRETT YOUNG, FAROUK, ABDOUL HAKIM, CLIFFORD BROWN:
Percussion
PAULA WEST:
Vocals
LARRY CORYELL:
"Special Guest Star"

Cover Art & Photography:
Benno Friedman
Design & Art Direction:
Bob Heimall

Arrangements on "Moonwalk," "Message From Mars," "Spaceball" and "I'm Aware Of You" by Larry Young, written by Larry Young.
Arrangements on "Startripper," "Sticky Wicket," "Flytime" by Julius Brockington, written by Terry Philips and Julius Brockington.
Recorded at Dick Charles Studio, New York.
SPECIAL THANKS to Clive Davis for #2, to Hank Talbert and Steve Backer for the wine, to Coryell, Vince and Tom, to Debbie for her support, and to the helpful Arista staff.



ARISTA™

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THE CREW-CUTS

have a ball

Down By The Old Mill Stream
Kentucky Babe
Show Me The Way To Go Home
When You Were Sweet Sixteen
Cruising Down The River
When The Saints Go Marching In



plus BOWLING TIPS BY TOP STARS

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THE CREW-CUTS HAVE A BALL WHILE TOP BOWLING STARS



GIVE YOU TIPS ON HOW TO IMPROVE YOUR BOWLING

To our knowledge there has never been a recording as unique or as unusual as this one. For the novice or professional bowler . . . for the person who enjoys light, entertaining music in the "party" style, both groups will find something especially theirs in this recording.

The Crew-Cuts offer that rare and priceless quality of simplicity with wholesome presentation. This has been to a large degree responsible for their great and still growing popularity. They have won gold records for SH-BOOM, EARTH ANGEL, I SPOKE TOO SOON and KO KO MO. These boys have toured Europe and played the famous London Paladium.

The Crew-Cuts share a common attachment to music, singing, and, of course, bowling. Other than that their interests are diverse. Rudi Maugeri, baritone and vocal arranger for the group, is a song writer. Pat Barrett, tenor of the group and choreographer enjoys sports. Second tenor, Johnnie Perkins, calls flying his hobby. Ray Perkins, brother of Johnnie, is the bass of the group. He is a sportscar enthusiast.

The selections on this record are from the Crew-Cuts' all-time favorites. The inimitable styling of the Crew-Cuts has given these songs a new brightness. The songs should recall pleasant memories to those who were a part of the years in which the songs were made famous. The newer generation will find the same magic that originally made these songs so popular.

The reverse side of this record gives the new as well as the seasoned bowler an opportunity to review the fundamentals of the game and to correct the most common mistakes bowlers make. It's a concise and orderly presentation that every member of the family can use as a guide to better bowling. Two top bowling stars, Charlotte "Rusty" Grubic and John "Junior" Powell, provide the instruction. Both are members of the EBONITE Advisory Staff.

With this record you have received a copy of Ebonite's new "Better Bowling" book. It will clarify many of the points made by the bowling stars.

So, have a ball . . . Sing along with the Crew-Cuts and learn to bowl better with the help of Charlotte "Rusty" Grubic and John "Junior" Powell.

JOHN "JUNIOR" POWELL

Junior Powell made his bowling debut in the pits as a pinboy. It's been more than twenty years since the Toledo, Ohio native first hooked his ball into the pocket for a strike. Today he is considered Toledo's foremost league and tournament competitor with his skill and mastery of the game improving with the years. A good percentage of the star bowlers he has competed against are unanimous in their praise of his ability and share a healthy respect for this indomitable craftsman.

This personable bowler has enjoyed many fine seasons with perhaps the 1958-59 season his most notable. In the ABC Masters Tournament finals at St. Louis he set an all time high average mark with a 219.13. Thirty-four times in 1959 Junior shot 700 plus series and topped these with an 805 and an even 800. His 1959 league averages were 206-208-224-231. He set an all-time record in the Central States tournament at Cleveland with an all-events total of 2200. The annual K of C tournament in Columbus, Ohio saw him shoot a 2113 in the all-events.

Junior Powell is one of the top money winners in the country with his take in the Peterson Classic during the past season worth $10,000.

On the home front Junior is married and the proud father of three children . . . two girls and a boy. He is a partner in a bowling supply firm and part owner of a 36-lane bowling establishment.

Still in his thirties, Junior Powell is a master of his trade. Through years of bowling, holding bowling clinics and furnishing individual instruction, he is indeed well qualified to bring the fun-filled world of bowling into the realm of accomplishment for everyone.

CHARLOTTE "RUSTY" GRUBIC

Charlotte Grubic, former World's Invitational Match Game Champion, gets her nickname "Rusty" from the trace of red in her chestnut-brown hair. She did not start bowling until she was 18 years old. Since then the 34-year-old Pennsylvanian has steadily climbed the ladder of success and inscribed her name on bowling's scroll of stars. Much of Rusty's famed color and charm is rooted in her dedication to the perfection of her own game and her exceptional ability as a bowling instructor.

Rusty first gained national recognition in 1956 when she bowled a 714 series to become a member of the select 700 club. The following year she entered the All-Star tournament and in the qualifying rounds enchanted bowling writers and competing bowlers with her superb play. She finished second, and, plagued by a sore thumb, closed out the tournament in 15th position.

Because of her record, she came to the attention of the Screening Committee of the World's Invitational. This select tournament is the World Series of bowling and entrance is by invitation only. Only the top performers in the country are invited. Rusty was extended an invitation to compete in the 1959 tournament. So were stars like Marion Ladewig, Elvira Toeffer, Merle Mathews, with six of the invited women bowlers holding sanctioned 300 games. It was certainly formidable competition. Rusty performed in true championship style and ran off with the title. In winning the all-important World's Invitational tournament, she added another laurel by rolling a 227 which was high game for the meet. Her high single game is 267.

Rusty Grubic's home is Steelton, Pennsylvania. She is married and the mother of a 12-year-old daughter, Vickie. Among the honors Rusty cherishes is the one when the entire city of Steelton paid homage to their famous daughter by setting aside a Charlotte "Rusty" Grubic day.

Additional selections by the Crew Cuts are currently available on the RCA Victor LP albums LPM & LSP 2067 YOU MUST HAVE BEEN A BEAUTIFUL BABY and LPM & LSP 1933 CREW CUTS SURPRISE PACKAGE.

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COLUMBIA

Will Ye No Come Back Again?

LITTLE TINY BOY



EARLY ONE MORNING

THE ROAD TO THE ISLES

THE BONNIE EARL O'MOWRAY



THE COWBOY'S LAMENT

The Song of Wandering Aengus

THE WAR-SONG OF DINAS FAWR

COCK ROBIN

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CL 2157

SIDE 1

THE WAR SONG OF DINAS FAWR (Men of Harleach) Adato Music Corp. (BMI)	2:08
WILL YE NO COME BACK AGAIN? Adato Music Corp. (BMI)	2:26
THE BONNIE EARL O'MOWRAY Adato Music Corp. (BMI)	2:46
THE SONG OF WANDERING AENGUS Adato Music Corp. (BMI)	1:58
TRY TO REMEMBER Chappell & Co., Inc. (ASCAP)	3:20
EARLY ONE MORNING Adato Music Corp. (BMI)	1:33
	14:38

SIDE 2

THE ROAD TO THE ISLES Boosey & Hawkes, Inc. (ASCAP)	2:05
LITTLE TINY BOY Adato Music Corp. (BMI)	2:26
THE COWBOY'S LAMENT Adato Music Corp. (BMI)	3:05
THE OWL AND THE PUSSYCAT Adato Music Corp. (BMI) and Robert F. Birch (ASCAP)	2:42
COCK ROBIN Adato Music Corp. (BMI)	2:43
	13:27



OF LOVE, OF WAR, OF MANY THINGS
SERAFFYN/The Last Great Troubadour

Produced by Bobby Scott



Stereo—CS 8957
Monaural—CL 2157
COLUMBIA

Dear Listener,

If I have already met you somewhere in my wanderings, I hope the sounds on this record will revive memories. They do for me. Memories of some wonderful evening we spent together. For those I haven't met yet, I hope these sounds may give you an idea of the fun we've been having.

On the road, of course, I don't usually have Carolyn with me, or the other musicians you hear on the record. But then I usually have some moonlight (remember?) or wind, or a crackling fire and an open road somewhere near.

People often ask about the "authenticity" of the songs. These are songs and poems with which I have earned authentic bread in authentic inns, homes, castles and pubs. If your enjoyment is as authentic as mine, we'll have accomplished all I set out to do.

May the road rise up with you!
Yr obedient servant,

Seraffyn

Side 1 Band 1 / **THE WAR SONG OF OINAS FAWR (Men of Harlech)*** (Trumpets appear after each line of this band 2:08)

(The background song in Welsh is "Men of Harlech" the Welsh people's battle song since the 15th century and still going strong.)

The mountain sheep are sweeter
But the valley sheep are fitter
We therefore deemed it meeter
To carry off the fitter

We made an expedition
We met a host and quelled it
We forced a strong position
And killed the men who held it

On Dyfed's richest valley
Where herds of kine were browsing
We made a mighty sally
To furnish our carousing

Fierce waxed his wrath to meet us
We met them and o'erthrew them
They struggled hard to beat us
But we conquered them and slew them

As we drove our prize at leisure
The king marshalled forth his treasure
His rage surpassed all measure
But his people could not match us

He fled to his hall-pillars
And ere our force we led off
Some sacked his house and cellars
While others cut his head off

We brought away from battle
(And much there had been rendered them)
Two thousand head of cattle
And the head of him who owned them

Ednyfed king of Dyfed
His head was borne before us
His wine and beasts supplied our feasts
And his overthrow our chorus

Side 1 Band 2 / **WILL YE NO COME BACK AGAIN?*** (2:26)

Bonnie Charlie's now awa'
Safely o'er the stormy main
Many a heart will break in twa
If ye no come back again

CHORUS
Will ye no come back again?
Will ye no come back again?
Bitter lovin' ye canna be,
Will ye no come back again?

They trusted in your Highland men
They trusted you, dear Charlie
They kent you hiding in the glen
Death and exile braving

Many a gallant sojer fought
Many a gallant chief did fa
Death itsell was dearly bought
All for Scotland's king and law

Side 1 Band 3 / **THE BONNIE EARL O'MOWRAY*** (2:16)

(Huntly murdered the Earl of Mowray, considered the handsomest man in Scotland, at Douno Castle in 1592. Some say he did it with the king's written consent although the lament has the king scolding Huntley, saying he only wanted Mowray arrested. Whatever the politics, the minstrel who wrote this provided the Bonnie Earl a magnificent epitaph that is still vigorously alive.)

Ye Highlands and ye Lowlands! Where have ye been?
They have slain the Earl O'Mowray and laid him on the green
He was a braw gallant and he played at the ring
O the bonnie Earl O'Mowray he might 'a been a king!

CHORUS
And long will his lady look from the Castle Downe
Ere she see the Earl O'Mowray come soundin' through the town

Woe be to ye, Huntly! Wherefore did ye sae?
I bade ye bring him to me but forbade ye him to slay!
He was a braw gallant and he played at the glove
O the bonnie Earl O'Mowray he was the queen's ain love

CHORUS
Ye Highlands and ye Lowlands! Where have ye been?
They have slain the Earl O'Mowray and laid him on the green
He was a braw gallant and he played at the ball
O the bonnie Earl O'Mowray he was the flower of them all!

(CHORUS)

Side 1 Band 4 / **THE SONG OF WANDERING AENGUS*** (1:58)

(Folktales about magic trout are common in Yeats' country the West of Ireland. The accompaniment is an old lute exercise, to which a friend of mine composed the little melody you hear.)

I went out to the hazel wood
Because a fire was in my head
And cut and peeled a hazel wand
And hooked a berry to a thread
And when white moths were on the wing
And moth-like stars were flickering out
I dropped the berry in a stream
And caught a little silver trout

When I had laid it on the floor
I went to blow the fire aflame
And something rustled on the floor
And someone called me by my name
It had become a glimmering girl
With apple blossom in her hair
Who called me by her name and ran
And faded through the brightening air

Though I am old with wandering
Through hollow lands and hilly lands
I will find where she has gone
And kiss her lips and take her hands
And wander through long dappled grass
And pluck until time and times are done
The silver apples of the moon
The golden apples of the sun

Side 1 Band 5 / **TRY TO REMEMBER** (3:20)

(Those who have seen the delightful bit of mummery called **The Fantasticks**, from which this song comes will understand why a wandering minstrel can't resist making this the only show-tune in his repertoire.)

Side 1 Band 6 / **EARLY ONE MORNING*** (1:33 total time Side 1 11:38)

Early one morning just as the sun was rising
I heard a maiden singing in the valley below

CHORUS
Oh, never leave me, Oh, don't deceive me,
How could you use a poor maiden so?

Remember the vows that you make to your Mary
Remember the bower where you promised to be true,
(CHORUS)

Ripe are the berries and fresh are the flowers
I've gathered from the garden to bind on thy brow
(CHORUS)

Side 2 Band 1 / **THE ROAD TO THE ISLES (Words by Kenneth Macleod 1917 Boosey & Co., renewed 1944)** (2:05)

(The place names describe an overland route from the central Highlands to the Isle of Skye: rivers, lakes, moors and some mountains called "the Coolins." To recall the scenery is to have an itching foot. The poem in the middle of the song is from Bobbie Burns.)

A far croonin' sea pullin' me away
As take I wi' my cromach to the road
The far Coolins are a-pullin' love on me
As step I with the sunlight for my load

CHORUS
Sure by Tummel and Loch Rannoch and Lochaber I will go
By heather tracks wi' heaven in their wiles
If it's thinkin' in your inner heart ye joggart's in my step
You've never smelled the bangle of the Isles
The far Coolins are a-pullin' love on me
As step I wi' my cromach to the Isles

The blue islands are a-pullin' me away
Their laughter puts the leap upon the lame
The blue islands from the Skerries to the Lewis
Wi' heather honey taste upon each name

CHORUS)

Side 2 Band 2 / **LITTLE TINY BOY*** (2:46)

When that I was and a little tiny boy
With a hey! ho! the wind and the rain
A foolish thing was but a toy

CHORUS
And the rain it raineth every day
With a hey! ho! the wind and the rain
The rain it raineth every day

But when I grew to man's estate
Against knaves and thieves me shut their gate
(CHORUS)

But when I came (alas!) to wive
With swaggering could I never thrive
(CHORUS)

But when I came unto my beds
With toss-pots still had drunken heads
(CHORUS)

A great while ago the world began
But that's all one, our song is done
And we'll try to please you every day
(CHORUS)

Side 2 Band 3 / **THE COWBOY'S LAMENT*** (3:05)

As I walked out in the streets of Laredo
As I walked out in Laredo one day
I spied a poor cowboy all wrapped in white linen
All wrapped in white linen as cold as the clay

I see by your outfit that you are a cowboy
These words he did say as I passed boldly by
Sit down beside me and hear my sad story,
For I'm a poor cowboy and I know I must die

It was once in the saddle I used to go riding
It was once in the saddle I used to go gay
First down to Rosie's and then to the card house,
Got shot in the breast and I'm dying today

Then beat the drum slowly and play the fife lowly
Play the dead march as you carry me along
Carry me to the graveyard and lay the sod o'er me
For I'm a poor cowboy, and I know I done wrong

As I walked out in the streets of Laredo
As I walked out in Laredo one day
I spied a poor cowboy all wrapped in white linen

Side 2 Band 4 / **THE OWL AND THE PUSSYCAT (With introduction by Seraffyn)*** (2:32)

(It was almost dawn. We didn't mind the weather, We had wandered all night, you and I together. We found a little restaurant down by the water That smelled like tar, and the chowder was a quarter.
I held your hand, we kidded with the waiter,
Then we stood outside and we waved to a freighter
We dreamed we were on board as the lights glided by
With the engines murmuring a lullaby.)

The owl and the pussycat went to sea
In a beautiful pea-green boat
They took some honey, and plenty of money
Wrapped up in a five-pound note
The owl looked up to the stars above
And sang to a small guitar
O lovely pussy, O pussy, my love
What a beautiful pussy you are
You are, you are
What a beautiful pussy you are!

Pussy said to the owl: You elegant fowl
How charmingly sweet you sing!
O let us be married; too long have we tarried
But what shall we do for a ring?
They sailed away for a year and a day
To the land where the bong-tree grows
And there in a wood a piggy-wig stood
With a ring in the end of his nose
His nose, his nose
With a ring in the end of his nose

Dear Pig, are you willing to sell for a shilling
Your ring? Said the piggy, I will
So they took it away, and were married next day
By the turkey who lives on the hill
They dined on mince, and slices of quince
Which they ate with a runcible spoon
And hand in hand on the edge of the sand
They danced by the light of the moon
The moon, the moon
They danced by the light of the moon

Side 2 Band 5 / **COCK ROBIN*** (2:43 total time Side 2 13:27)

CHORUS
All the birds of the air fell a-sighing and a-sobbing
When they heard of the death of poor Cock Robin
When they heard of the death of poor Cock Robin

Who killed Cock Robin?
I said the sparrow, with my bow and arrow
I killed Cock Robin

Who saw him die?
I said the fly, with my little eye
I saw him die
(CHORUS)

Who'll sew the shroud?
I said the beetle, with my thread and needle
I'll sew the shroud

Who'll be chief mourner?
I said the dove, to show my love
I'll be chief mourner
(CHORUS)

* Adlo Music Corp. 1961

Seraffyn Mork is New England born and raised. Although a graduate of Harvard and the Royal Academy of Dramatic Arts, he follows in a tradition of Yankee rovers and peddlers—inquisitive fellows who'd rather earn a dollar on the ramble than ten in the marketplace. He's a professional wandering minstrel.

On the road, people can always spot him by his minstrel's uniform, and it's only a matter of hours before they've arranged an impromptu concert somewhere. His programs vary—each is suited to a particular audience—but they usually consist of songs (in six languages), verse, folk-tales and anecdotes of his adventures on the road. Shepherds and miners have heard him in their cottages, as have princes in their palaces.

Lately he's been setting aside portions of each year for formal concertizing. But most of each year he means to keep a-wandering. Since 1953 he's done a lot of that, touching 30 countries, much of them on foot.

In 1953 he received the Folksong Award at the International Eisteddfod in Wales.

In this recording Seraffyn is assisted by soprano Carolyn Wilmshurst.

COVER PHOTO RIP PAYNE

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Ed Gnca's Polish Canadians

DAYS OF WINE AND POLKAS

STEREO
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STEREO RRSLP 2006

DAYS OF WINE & POLKAS

Ed Guca & The Polish Canadians

They say that good wine becomes even better as the years slowly pass. The same perhaps could be said of those beloved melodies of one's cultural heritage.

It is with great pride that Ed Guca's Polish Canadians present to you this heart-warming tribute to those memorable tunes of Polish folklore.

BAND PERSONNEL

ED GUCA - Accordion & Vocals
ED HUMENIUK - Drums
STAN MALKIEWICZ - Violin
RICK MALKIEWICZ - Violin & Bass
ED OLES - Trumpet
RON ZIMNICKI - Concertina

Our special thanks to Joe Slezak, engineer of this album who has done an excellent job in capturing the sound of Eddie Guca and the Polish Canadians. Notice the definite sound breaks and the individual instruments captured to their fullest beauty. Just to say thank you to Joe Slezak is not enough. A big round of applause for his untiring efforts should also be given. Thank you Joe.
Polkatively yours,
Big Joe Siedlik
Owner: Ray Records

Produced by - J. Siedlik
Audio - J.D. Slezak
Recorded by - J.D.S. Electronics
Cover Design - Veronica Kiuntke
Cover Photo by Joseph Banel

All Songs Arranged By Ed Guca

SIDE ONE

1. Play Musicians Polka - (vocal) (Grajcie Muzykanci-Polka Medley) 2:34
2. On The Bridge Oberek - (vocal) (Na Krakowskiem Moscie-Oberek) 2:06
3. Remember Waltz - (vocal) (Pamietaj-Walc) 2:16
4. Farewell Polka - (vocal) (Zegnal Goral Swa Goralke-Polka) 3:19
5. Under The Maple Tree Oberek - (vocal) (Pod Jaworem-Oberek) 1:43
6. My Rosemarie Polka - (vocal) (O Moj Rozmarynie-Polka) 2:14

SIDE TWO

1. Where Were You Polka - (vocal) (Gdzies Byl Jasienku-Polka) 2:16
2. Wishing Well Waltz - (vocal) (Gleboka Studzienka-Walc) 3:51
3. Wanda Polka - (vocal) (Wandzia-Polka) 2:31
4. In The Field Waltz - (vocal) (Na Srodku Pola-Walc) 3:06
5. Wilted Bush Polka - (vocal) (Kalina W Leslie-Polka) 2:43

(All Tunes JOFRANK PUB. BMI)

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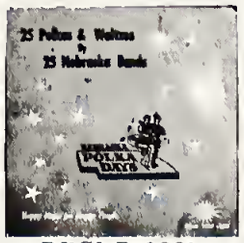


RRSLP 2003



RRSLP 1100

NEW ALBUM
HAPPY TIMES
BIG DON MARTIN &
THE HAPPY
POLKA KINGS
RRSLP 2007



RRSLP 2001



RRSLP 2002



RRSLP 1102

THE FERGUSON BROTHERS



HERE TO STAY

The Ferguson Brothers

Side 1

GIVE IT ALL TO ME
(Devid Ferguson)

Vocals S. Ferguson, D. Ferguson, Lee Covington
Guitar Sonny Ferguson
Bass David Ferguson
Drums Wayne Moore
Clavinet Lee Covington
Synthesizer David Ferguson
**Horns* G. Shaver, G. Jones, L. Millhouse

SHE SAID TO ME
(Sonny Ferguson/David Ferguson)

Lead Vocal D. Ferguson
Background Vocals S. Ferguson, D. Ferguson
Guitar Sonny Ferguson
Piano Sonny Ferguson
Bass David Ferguson
Drums Wayne Moore
Synthesizer Sonny Ferguson
**Horns* G. Shaver, G. Jones, L. Millhouse
Alto Sax Solo David Ferguson
Flute Gary Shaver
Strings Sonny Ferguson
String Arrangement S. Ferguson, D. Ferguson

I GOT TO KNOW
(David Ferguson)

Lead Vocal David Ferguson
Background Vocals S. Ferguson, D. Ferguson, Lee Covington
Guitar Sonny Ferguson
Bass David Ferguson
Drums Wayne Moore
Organ Sonny Ferguson

IF YOU LEAVE ME
(Sonny Ferguson)

Lead Vocal Sonny Ferguson
Background Vocals S. Ferguson, D. Ferguson, Lee Covington
Guitar Sonny Ferguson
Bass David Ferguson
Drums Wayne Moore
Organ Sonny Ferguson
**Horns* G. Shaver, G. Jones, L. Millhouse
Congas Curly Walker
Cowbell Bill Pace

*All Horns Arranged by Gary Shaver
Alto Sax Gery Shaver, *Tenor Sax*, Gary Jones, *Trumpet* Louie Millhouse

Special Thanks to Kenny Chandler, Donald Gill, Doug Pritchard, Karen Clark

Cover Design M. Leslie Ford-Fyffe

Front Cover Photo Chip and Kathy Pletcher

Back Cover Photo, Paul Rubis



FERGUSON BROTHERS BAND

Produced by Paul Rubis and The Ferguson Bros.
Engineered by *Bryent Tyndall*
Recorded at Ambient Recording Studios, Richmond, *Va*
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Side 2

SHE'S A MYSTERY
(John Sebastian)

Vocals: S. Ferguson, D. Ferguson, Lee Covington
Guitar Sonny Ferguson
Bass: David Ferguson
Drums Wayne Moore
Organ: Sonny Ferguson
Strings Sonny Ferguson
String Arrangament David Ferguson

HELLO SUNSHINE
(Sonny Ferguson/Barry Strickland)

Leed Vocel. Sonny Ferguson
Background Vocals: S. Ferguson, D. Ferguson, Berry Strickland
Acoustic Guitars: S. Ferguson, *Barry* Stricklend
Electric Guitar Sonny Ferguson
Bass David Ferguson
Drums Joe Boone
Flute Barry Strickland
Recorded at Alpha Audio, Richmond, Va

DO YOU WANT MY FUNK?
(David Ferguson/Paul Rubis)

Leed Vocel Devid Ferguson
Beckground Vocals. S. Ferguson, D. Ferguson, Lee Covington
Guiter: Sonny Ferguson
Bess: David Ferguson
Drums Weyne Moore
Clavinet: Lee Covington
**Horns:* G. Shaver, G. Jones, L. Millhouse
Percussion: Curly Walker, D. Ferguson
Special Effects: Cherlotte, Annis & Lisa *Blair*

YOU'RE A WOMAN
(Sonny Ferguson/Barry Strickland)

Leed Vocal Sonny Ferguson
Background Vocals S. Ferguson, D. Ferguson, Lee Covington
Acoustic Guiters S. Ferguson, *Berry* Stricklend
Lead Guitars: S. Ferguson, Joe Russ
Piano: Sonny Ferguson
Bess: David Ferguson
Drums Weyne Moore
Strings: Sonny Ferguson
String Arrengement: Sonny Ferguson
Gong: Sonny Ferguson

ROCK N' ROLL ANGEL
(John Smell)

Leed Vocal: Sonny Ferguson
Background Vocels: S. Ferguson, D. Ferguson, Lee Covington
Piano: Lee Covington
Strings: Sonny Ferguson
String Arrengement: Sonny Ferguson

STEREO

JEWEL LPS 0132

WHERE HAS HE GONE?

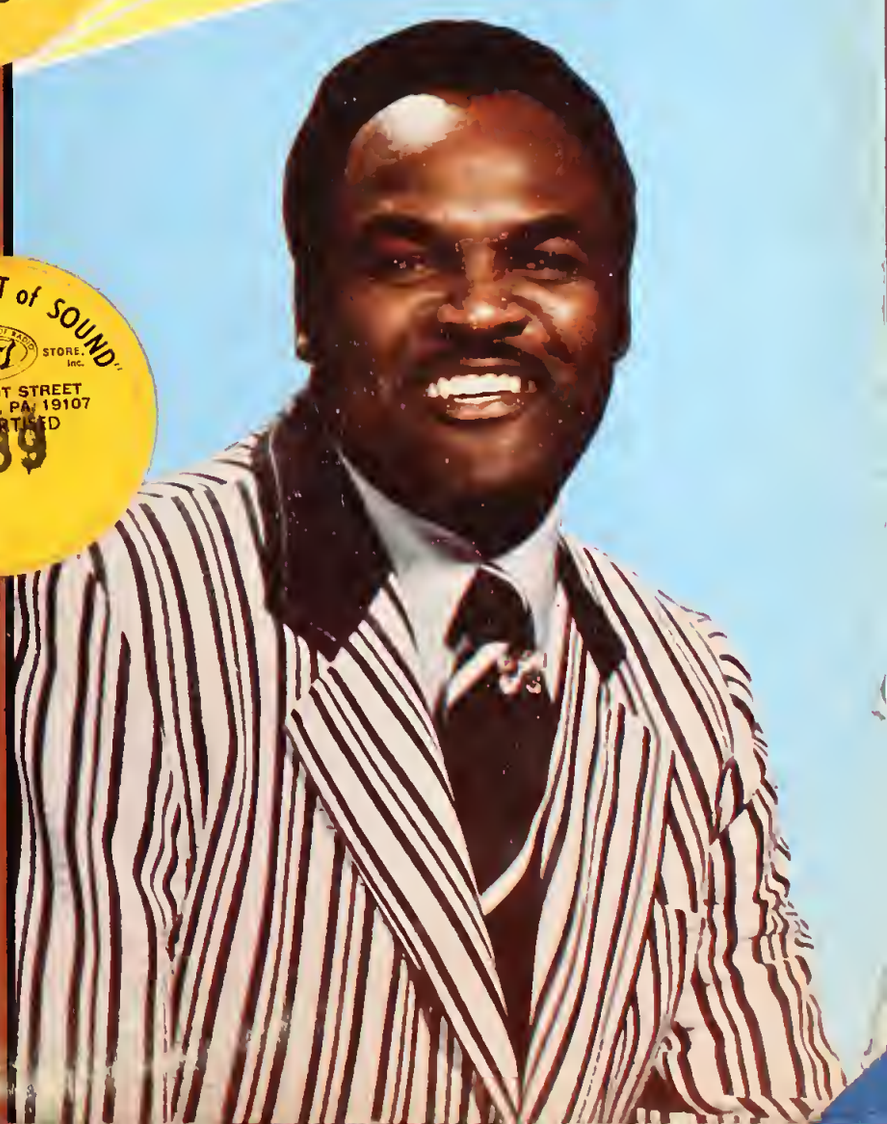
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STEREO

JEWEL LPS 0132

REV. JOHNNY L. "HURRICANE" JONES

"WHERE HAS HE GONE?"

Side One

1. PRAYER OF GRATITUDE – 7:55
2. WHERE HAS HE GONE? (Sermon) (Part 1) – 9:55

Side Two

1. WHERE HAS HE GONE? (Sermon) (Part Two) – 14:30
2. PRECIOUS LORD (Song) – 4:15

Producer: Rev. Johnny L. "The Hurricane" Jones
Photographer (Rev. Daniels): Gulf Photo, Houston
Photographer (Rev. Jones): Count Jackson, Atlanta

Cover Design: Jo Wyatt
Graphic Art & Layout: Ralph Pierce
Album Coordinators: Don Logan / Jo Wyatt

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PR 7262 PRESTIGE

Shirley Scott

Happy Talk





My Romance



Sweet Slumber

Jitterbug Waltz





Where or When

I Hear A Rhapsody

DESIGN DON SCHLITTEN

PRESTIGE

PRESTIGE 7262

Shirley Scott
Happy Talk

SHIRLEY SCOTT, organ
EARL MAY, bass
ROY BROOKS, drums

Side A

1. **HAPPY TALK**
2. **JITTERBUG WALTZ**
3. **MY ROMANCE**

Side B

1. **WHERE OR WHEN**
2. **I HEAR A RHAPSODY**
3. **SWEET SLUMBER**

Miss Shirley Scott is indubitably the "first lady" of the organ, an instrument which in spite of its broad public acceptance still occupies the position of a step-child in the house of jazz. As is the case with most jazz organists, Miss Scott began her musical career on piano. She also, however, took up the trumpet in high school and became sufficiently proficient on it to win a scholarship for herself. On her chosen instrument, traces of both predecessors can be felt: she has the pianists' deft and sensitive touch, and when she improvises, the horn-like character of her single-line excursions sometimes brings to mind a trumpet.

The organ is, of course, an instrument capable of yielding a wide variety of sounds. In the hands of a musician with uncertain taste, it can become a cloying nuisance crying great big gobs of crocodile tears or an electronic monster with a deafening capacity for all-pervading noise. In the hands of an artist, however, the manyfold colors and timbres and wide dynamic range of the instrument can be employed most pleasantly and creatively. Miss Scott, we are happy to report, is definitely among those who know how to use the organ with taste and skill. She never lets the instrument run away with her into musical excess, but always keeps it under sure control.

Her touch never becomes heavy-handed; she has a flair for melody but doesn't get sentimental — and her rhythmic conception is soundly based in the tradition of swinging jazz. Nor does she tackle a tune without knowing it thoroughly — and her repertoire is wide and unhackneyed.

Through her work with the highly successful Eddie "Lockjaw" Davis trio from 1956 to 1960, Shirley Scott contributed greatly towards the acceptance of the organ in jazz circles. Though Fats Waller, the jazz pioneer of the instrument, began to record pipe-organ solos as long ago as 1926, and frequently employed a Hammond organ on his many hundred recordings through the '30s and early '40s, it wasn't until the breakthrough of Jimmy Smith in the '50s that the organ began to be considered seriously by jazz criticism. In spite of the good work done by such jazz organists as Milt Buckner, "Wild Bill" Davis, Bill Doggett, Jackie Davis, Douglas Duke and others — not to mention Waller's only organ student, Count Basie — the critics looked upon this instrument with a jaundiced eye.

Not so the public, though. Many owners of neighborhood cocktail-lounges and bars discovered that an organ, though requiring a greater initial outlay than a piano, was capable of providing a big sound all by itself. A pianist is easily drowned out by animated conversation, but an organ envelopes its surroundings in a pervasive but comforting blanket of warm sound. The organ also is capable of furnishing a full and rich background for all manner of horns — and for singers as well. (In fact it is one of the best weapons against untalented amateur vocalists, of which most neighborhood spots have their quota.)

The Lockjaw-Scott combination of tenor sax and organ spawned a considerable school, and also paved the way for recordings featuring the organist as the center of attraction. The fact that Shirley Scott is pleasant to watch as well as to hear did not hinder her career, but on records her music has to speak for itself. That it can do so without any ifs and buts is amply demonstrated by this album. Shirley Scott's musical message is "Happy Talk" without tears — pleasant, unpretentious and swinging jazz.

Miss Scott's cohorts on this date are more than competent. Bassist Earl May is best known for his work with pianist Billy Taylor and his current tenure with singer Gloria Lynne. He has a big, full sound and knows how to keep things swinging. Drummer Roy Brooks is seldom heard in a trio context, being anchor man of long standing in Horace Silver's volatile Quintet. He shows here that he can handle subtle dynamics as expertly as he can drive a Silver ensemble home at full blast.

The program opens with the first of three bows to the prolific pen of Richard Rodgers: **Happy Talk** from South Pacific. Not often used as a jazz vehicle, this lighthearted ditty is taken at a groovy tempo by Shirley & Co. Throughout the performance, which gradually opens up in volume, the threesome generate considerable rhythmic impetus.

Fats Waller's **Jitterbug Waltz,** one of the great man's last compositions, is among the few jazz classics written for the organ. Scottie takes a slightly brighter tempo than Fats himself did, but plays it as a waltz and with due regard for the pretty melody. Opening with a gentle swing (Brooks and May keep the ¾ time cooking) she builds to full-toned riffs, then tapers off to a last chorus in which she phrases very much like Fats, also retaining his original ending.

My Romance is the second Rodgers tune in this set. Taken at a medium-up tempo, this version avoids the sentimental overtones of the melody without distorting or blurring its outlines. Shirley begins in the lower register and moves up for some light embroidery in the right hand. The subsequent big-hand effects maintain the light swing established by the opening. This track shows good use of the variety of sounds inherent in the organ's tonal palette.

Where Or When is also Rodgers, being one of his most durable contributions to popular balladry. Here again, Shirley Scott does not indulge in syrupy romancing, but gives the tune a lightly swinging reading. The soft opening chorus lets May's fine bass-line shine through. Scottie stays in the upper ranges for three choruses, then moves into the meaty middle of the instrument, with Brooks switching to sticks. She moves up again, over a walking bass, to the vamp ending.

I Hear A Rhapsody has a lush rubato opening, but soon moves into an easy bounce. After some swinging single-line improvising, Shirley kneads big chunks of sound with a solid beat before descending into the lower regions for the understated ending. Brooks is excellent on this track.

Sweet Slumber is a resurrection of a 1943 Lucky Millinder hit, which we recall as later sung by "Bull-moose" Jackson. This is a vehicle for Shirley's romantic playing, held in reserve until now. Here, too, her restraint and good taste dominates the performance, which is pleasantly but not overly lush, and includes some fleet improvisation as well as full, rich chordal statements and a tasty coda.

With its relaxed but springy tempos, this album is good for dancing and listening, offering further conclusive proof (though none should any longer be needed) that the organ, in capable hands, is a vehicle for valid music making second to none. Miss Scott's hands, needless to say, are among the most capable on the scene.

Notes: Dan Morgenstern (Jan. 1963)
Editor: JAZZ Magazine
Supervision: Ozzie Cadena
Recording. Rudy Van Gelder

Printed in U. S. A.

For free catalog send to **PRESTIGE RECORDS, INC.** 203 SO. WASHINGTON AVE., BERGENFIELD, N. J.

STEREO

LINGER AWHILE



BERNIE CUSHING AT THE ORGAN / BETTY LESSING AT THE PIANO

LINGER AWHILE



Bernie Cushing



Betty Lessing

SIDE 1

Linger Awhile
* On the Sunny Side of the Street
* Everywhere You Go
I Wish You Love
Honky Tonk Train (solo by Betty)
* Mississippi Mud
* Basin Street
Yours
* When the Organ Played at Twilight
* The Old Piano Roll Blues

SIDE 2

The Man I Love
Blue Champagne
Blue Prelude
Ebb Tide (solo by Bernie)
* Around the World
* I Left My Heart in San Francisco
Fascination
* Melody of Love
* I'll See You In My Dreams
* Medley

Here is one of the greatest listening duos to hit the record shops in a long time. If you are interested in just plain fun, good rhythm, nice dance tempos and a little nostalgia, you cannot be without this album in your collection.

Bernie Cushing and Betty Lessing, of Denver, Colo., have been playing organ and piano together at their own parties for the past year and a half, and with the encouragement of friends and relatives they have made two other records previous to this one—"First Time Around" and "Another Time Around." They then decided to try another record on a little larger scale and with the help of Berenice Homan, a popular Bay Area organ teacher (who, incidentally, was Bernie's first teacher), arrangements were made to meet at a well-known studio, Coast Recorders of San Francisco.

Jack Reisner employed an excellent Bay Area drummer, Sam Shaffer, and one of the most sought-after bassists, Pierre Josephs, to furnish the rhythm. They all met for the first time at that session at Coast Recorders.

With the help of Pliny Allen, West Coast Dist. Sales Mgr., and Don Harrington, West Coast Dist. Serv. Mgr., both with Conn Organ Co., Bernie was supplied with a Conn Deluxe Theatre organ, Model 645, complete with Leslie speakers and the exclusive Conn pipe speakers, Models 145 and 146. She was also fortunate enough to have help in registrations from a very popular concert artist with Conn Organ Co., Bud Iverson.

Coast Recorders furnished the brilliant Baldwin concert grand piano for Betty's accomplished, nimble fingers.

Here's for pleasant listening.

COVER ORIGINAL BY MARTHA HURLEY

Walt Payne, Studio Mgr., Coast Recorders, 960 Bush St., San Francisco
Designed by Hanft/Lagardere

Master No. BBB 10-68 A B B & B Record Co., 4456 So. Akron, Englewood, Colo. 80110

THE SONG INSIDE


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Cara 1

Cara 2



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GERRY MULLIGAN
PAUL DESMOND
QUARTET

MGV-8246

EL CUARTETO GERRY MULLIGAN Y PAUL DESMOND

(The Gerry Mulligan Paul Desmond Quartet)

Este es el primer álbum que se publica en Chile a Gerry Mulligan y Paul Desmond, dos de las más grandes personalidades de las actuales formas del jazz. De este modo, Goluboff Industrias Fonográficas hace un valioso aporte a la cultura jazzística chilena que tan poderosos estímulos ha recibido últimamente.

Gerald Joseph Mulligan figura entre los más influyentes creadores de las formas actuales del jazz. Se inició escribiendo para la orquesta de Johnny Warrington en Filadelfia; más tarde ingresando a la orquesta de Gene Krupa en calidad de saxo barítono, y arreglador.

Su unión con Miles Davis ha quedado señalada en la historia del jazz como un decisivo y valioso impulso en el desarrollo de la música que nos preocupa. En California, durante el otoño de 1952 Gerry Mulligan planeó el que sería famoso cuarteto sin piano. Rápidamente el saxo barítono de Mulligan, la trompeta de Chet Baker; el contrabajo de Bob Whitlock y la batería de Chice Hamilton se convirtieron en el centro de atracción de entendidos y profanos. En 1952 la crítica y el público lo consagraron definitivamente en su doble papel de director-arreglador y solista en saxo-barítono. Desde entonces la carrera de Mulligan ha ido en pleno ascenso Es figura popular en Paris y Londres donde ha actuado personalmente y en cada capital del mundo donde llegan sus discos.

Mulligan creador de "combos", compositor, arreglador, solista en saxo barítono es a los 31 años de edad un jazzman que desde las raíces del jazz mira hacia el futuro.

Paul Desmond es reconocido como uno de los más importantes saxos altos del momento. Nació en San Francisco a fines de 1924. Estudió en un principio clarinete. En 1950 se unió a la orquesta del pianista Jack Fina. A principios de 1951 actuó junto a Alvine Rey y ese mismo año pasó a formar parte del célebre cuarteto de Dave Brubeck, uno de los conjuntos que ha logrado interesar a mayor cantidad de público en el jazz. El swing del estilo Desmond, la transparente belleza del sonido de su saxo alto, su increíble imaginación, su perfecta técnica, le hacen un favorito de los críticos y en particular, de los aficionados al jazz.

Mulligan y Desmond actuaron juntos por primera vez en 1954 en el Carnegie Hall. Su labor interpretando "Tea For Two" no sólo les convenció a ellos de que tenían una natural afinidad jazzística, sino que también a Norman Granzs que en 1957 logró hacerles grabar juntos esta valiosa colección. Quienes conocen la labor de Desmond en el cuarteto de Brubeck notarán en este álbum mayor fuerza y agresividad en su saxo alto. La personalidad de Mulligan lo induce a un poderoso swing que contrasta con su estilo delicado, liviano, lírico que le es habitual.

LOS TEMAS SON:

BLUES INTIMO (Blues intime) - CUERPO Y ALMA (Body and Soul) - QUEDATE QUIETO (Standstill) - LINE FOR LYONS - CANCION DE INVIERNO (Winter song) - HIMNO DE BATALLA DEL REPUBLICANO (Battle Hymn of the Republican) - FALL OUT.

1 — Al abrir el sobre, apriete los extremos laterales hacia adentro a fin de que el disco no roce con las paredes al ser retirado o guardado, pues la cartulina de más fina calidad igual puede rayar la superficie del disco; a este fin la fábrica entrega el mismo en su sobre "protector".
2 — NUNCA toque con las manos los surcos del disco - tómelo livianamente por el borde, entre ambas manos, o por la parte cubierta por la etiqueta.
3 — Antes de usarlo, repase la superficie en dirección al surco con un paño ligeramente húmedo, ya que minúsculas partículas extrañas pueden acumularse en los surcos y causaran ruidos - no use cepillo ni paño seco. Reponga el disco en el sobre inmediatamente después de usarlo.
4 — Guarde siempre sus discos VERTICALMENTE en un lugar de temperatura moderada y estable.
5 — Controle la velocidad de su tocadiscos empleando el procedimiento más sencillo: coloque una hoja de papel seco sobre el plato y cuente las revoluciones por minuto - a fin de obtener una reproducción fiel, el motor debe funcionar exactamente a 33 1/3 revoluciones por minuto. Advertimos a Ud. que esta prueba debe llevarse a cabo cuando no hay gran disminución de voltaje en la corriente eléctrica y una vez que el motor ya ha estado funcionando dos o tres minutos, adquiriendo cierta temperatura.
6 — No olvide que una AGUJA GASTADA, no sólo le dará una reproducción defectuosa de la música, sino que al mismo tiempo, arruinará los delicados surcos del diseo.

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BONGOS FROM THE SOUTH

EDMUNDO ROS AND HIS ORCHESTRA

Nothing quite suits the new developments in stereophonic sound so well as do the rhythms and exciting gyrations of a Latin-American group—and Edmundo Ros' group is the most colorfully exciting of any. The new idiom is tailor-made to the percussive sounds which have always been a part of Mr. Ros' band, especially the bongos. The bongo, in a sense, is the star of this album, and for two reasons: first, it is an instrument truly identified with Latin rhythms, and secondly, because of its musical characteristic—a tone, though usually of indefinite pitch, which is of such short duration that it remains local once struck, defining its position (whether left or right) with great clarity. We have asked the bongo player (often Mr. Ros himself) to utter freely an unwritten passage now and then in an attempt to capture the spontaneous excitement of an improvization. The album is further a remarkable exercise in discipline for the musical arranger; for the titles on this album are not all Latin American. The listener will note at a glance that all of the titles have in common the fact that they deal with "southern" areas, cities or regions. Each selection, therefore, had to be tested against the rhythms available in the Latin American idiom. Each one has come up thrillingly as a winner. Sometimes the results were surprising; who, for instance, would have imagined a conga for "Deep In The Heart of Texas"? Yet, how exciting it becomes played this way! But, then, this is Ros: excitement.



MUSICAL PROGRAM

SIDE 1

1. DEEP IN THE HEART OF TEXAS
(Hershey; Swander—BMI—2:10)
(Starting left) one hears the crisp, precise punctuation of the conga drums, bongos, xylophone and the slow, dramatic crescendo of the saxes (left), until (on the right) the tension is snapped by a crashing brass chord, a ringing cowbell (left); and the melody—behind clapped hands and the infectious rhythm of the conga—is intoned with abandon by the bold and brazen brass (right).

2. LISBON ANTIGUA
(Portela; Galhardo, deVale—ASCAP—2:48)
From romantic Portugal the soft winds carry a song of lyric beauty. The introduction sees its way to the plaintive solo played by the flute (right) as the guitar softly weaves an accompaniment (left). And while the color varies in this handsome arrangement, the mood—that of romance—is constant.

3. LADY OF SPAIN
(Evans, Reaves; Damerell—ASCAP—2:12)
To the deliberate stomping of marching men, the militant beat of the drum and the crisp ring of Castillian castanets (left), the trumpet calls (left) and is answered. With this mixture of fanfare and flourish, our Spanish lady is ushered forth to the smooth song sung by the woodwinds (left) and the tapestry of muted trumpets (right). An exciting arrangement.

4. LA COMPARSA
(Lecuona—BMI—2:15)
In a setting marked by mood and shadowed stillness, the sounds of an exotic land are heard. The claves intrude upon the calm night and are joined by the maracas (both left), and the bongos are heard (right and left); and to this movement of percussion the darkly toned bass clarinet (right) offers a rhythmically provocative figure as the pastoral voice of the English horn (left) yields a melody, strangely haunting and very beautiful.

5. MY OLD KENTUCKY HOME
(Foster; Arr. Ros; Hanmer—ASCAP—1:47)
It's a bit of the old plantation South for a while as a stray and self-contented banjo (right) projects the familiar melody with a touch of melancholy, when—PERCUSSION! (left) breaks apart the mood and jumps a century to the nervously pulsating rhythm of the cha-cha; and soon, with the saxes (left) carrying melody and the crisp and brittle xylophone playing counter melody (right), we have with us an old world song in a new world setting.

6. BRAZIL
(Russell; Barroso—BMI—2:25)
After an overpowering saxophone (left)—brass (right) introduction, the body of this classic song rings with the tightest guitar sound on records (look for it on your left). This magical mood says: LISTEN! DANCE! DO BOTH!

SIDE 2

1. WHEN THE SAINTS GO MARCHING IN
(Trad. Arr. Ros, Hanmer—ASCAP—2:08)
We're back in the American South once more, and again, to the authoritative summons of the military drum (right), we attentively and stiffly march; that is, until a platoon of Latin percussion descends upon the battle-ground (from the left). Now comes the trumpet (right)! His fanfare done, the mighty trombones (right) move upon the melody forthrightly as the colorfully sharp xylophones (left) play a counter-figure. In a sparkling arrangement, we soon hear the strains of "Dixie" from the clarinet section (left) and a development whereby the two themes are pitted against each other.

2. MOON OVER MIAMI
(Burke; Leslie—ASCAP—2:55)
The graceful palm trees silhouetted against a pale moon sky is a lover's setting, and so the music speaks. The wool-soft timbre of the vibraphone is heard against the guitar and the trumpet (right); the figure changes color and is repeated (on the left), percussion sounds are heard (left, right), and the melody, soft and lyrical as the night, is upon us—beautifully, delicately played (right).

3. ROSES FROM THE SOUTH
(Strauss, Arr. Ros, Hanmer—ASCAP—2:03)
From the pen of Johann Strauss, the waltz king, comes the immortal melody, and from this clever arrangement comes the irresistible rhythm of a Latin waltz. Cunningly pitted against each other are the two clarinet sections (left and right) which soon yield to the melody played by three xylophones (right) who deliver it in their sharp and brilliant registers. Against them still, are woodwinds (left) in a construction that finds the sections of the band colorfully played one against the other.

4. TABOO
(Lecuona; Stillman—BMI—2:35)
In a quieter and more mysterious mood which pours forth the exotic elixirs of jungle spells we cower from the ominous ring of the gong (right), the Voodoo spell of the tom-tom (left), the excited, nervous gibberish of bongos (heard left, then right), until we are caught and strangely bewitched in the haunting strains of melody heard in the flute (right), then the horns (left). After an exchange punctuated by the bongos, the melody proper falls to the trumpets (right).

5. IN A LITTLE SPANISH TOWN
(Wayne; Lewis; Young—ASCAP—2:46)
Following the crisp castanets (left), joined by the conga drums, then by the maracas (right) and the bongos (first on the right, followed by a sharp roll on the left), this old-time favorite moves along in a sparkling arrangement which moves the tempo from a lilting waltz to a hip-swinging cha-cha.

6. EL CUMBANCHERO
(Hernandez—BMI—2:10)
A glorious finale to the LP is heralded by a flourishing piano glissando (heard right) whose bottom note is struck upon by a host of Latin rhythm players (left) whose percussive punchers include the maracas, cowbell, timbales, bongos (heard right, then left). Then the brass soars (right) with melody in an excellent number which features a play between sections (and speakers) and is highlighted by an exciting solo flute improvization (left).



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LONDON

SP 44003

BONGOS FROM THE SOUTH

EDMUNDO ROS AND HIS ORCHESTRA



LISBON ANTIGUA
DEEP IN THE HEART OF TEXAS
IN A LITTLE SPANISH TOWN
ROSES FROM THE SOUTH
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LA COMPARSA
MOON OVER MIAMI
LADY OF SPAIN
EL CUMBANCHERO
WHEN THE SAINTS GO MARCHING IN
BRAZIL
MY OLD KENTUCKY HOME


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FRANCE JOLI

SIOE ONE COME TO ME
LET GO
SIDE TWO: OON'T STOP DANCING
PLAYBOY

ALL SONGS WRITTEN and ARRANGED by TONY GREEN

MUSICIANS: Bass—Peter Oowse, Orums—Derek Kendrick, Guitar—Tony Green Keyboards—Robby Goldfarb, Horns—Oennis Lepage, Richard Baudet and THE DISCO BRASS ENSEMBLE, Congas and Percussion—Miguel Fuentes. Strings—Louis Gaudriot, Eugene Nemish, Mark Belanger, Jean-Laue Morin Syndrums—Derek Kendrick. BACKGROUNO VOCALISTS—Barbara Ingram, Carla Benson, Evette Benton. STRINGS and HORNS were Arranged by Dennis Lepage. STUOIOS USED—Marko Studios, Montreal Engineer—Claude Allard. Alpha International Studios, Philadelphia Engineer—Gene Leone.

Mixed at Alpha International Studios by Gene Leone, Assisted by Tony Green. Mastered at Frankford Wayne Mastering Labs, NYC by Oominick Romeo and CBS Mastering Lab, NYC by Stan Kalina.

OESIGN Ancona Oesign Atelier
PHOTOGRAPHY: Trudy Schlachter PHOTO ASSISTANT: Bill Villaneuva
MAKE-UP Rick Gilette

PRODUCED by TONY GREEN for the TONY GREEN ORGANIZATION RECOROS Ltd.

Appreciation to Marvin and Stan and their energetic staff at PRELUOE for believing in my work. Trudy for her encouragement and friendship (and to INVENTIVE EYES). Thanks to Momma and Poppa Joli for having brought to the World and raising such a beautiful and talented girl—FRANCE JOLI.
TONY GREEN

P.S. THANK YOU GOO

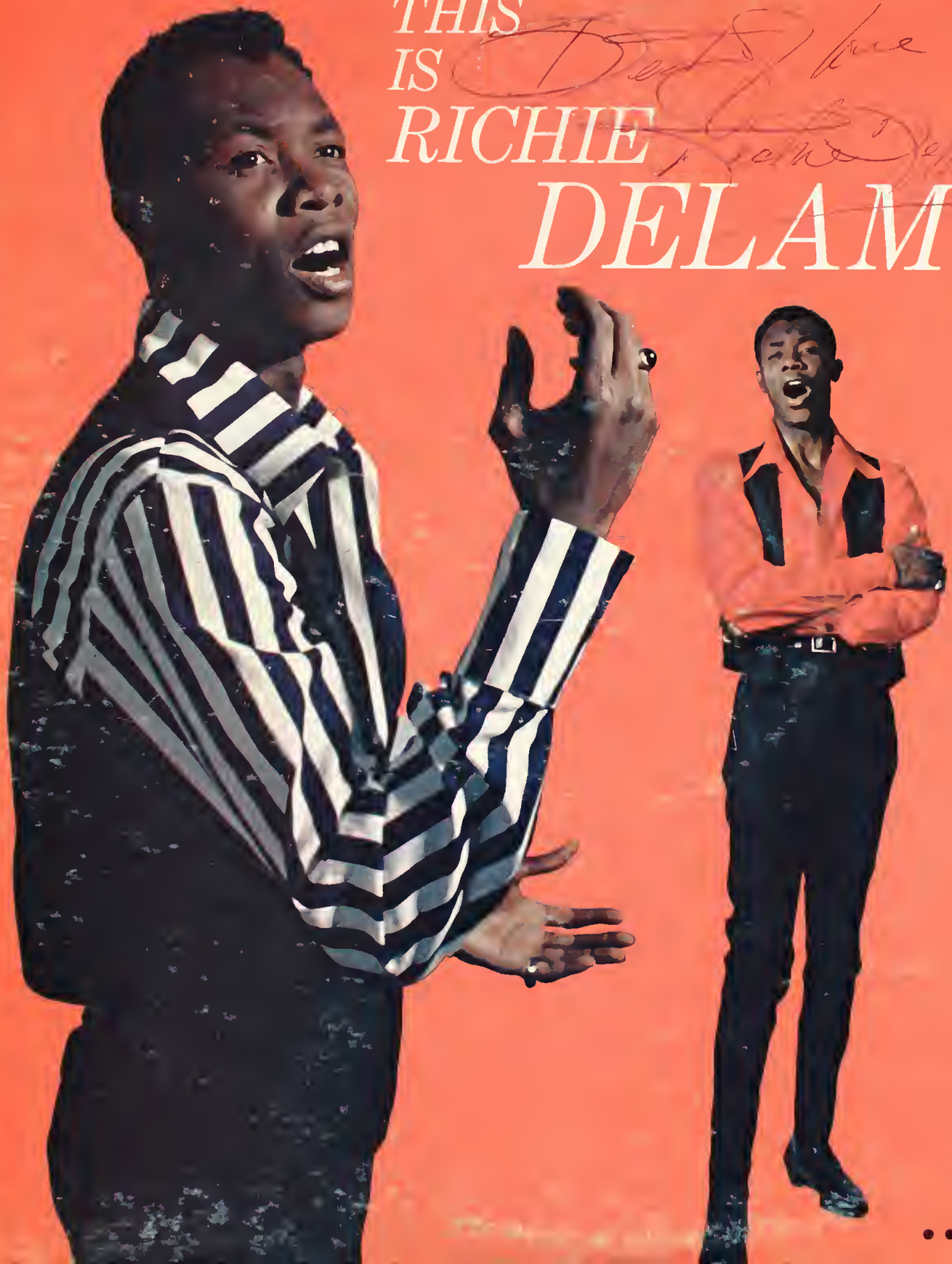


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THIS IS RICHIE DELAMORE

EAGLE
Recordings



ITS A BEAUTIFUL EVENING

WINGS OF A DOVE

EREV SHEL SHA SHO NIRM

SHAKE SERONA

SCARLET RIBBONS

LEMON TREE AND LEMON TREE MEDLEY

BIG BAMBOO

TRY TO REMEMBER

ZORA

POCO MEINA

YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

SOFTLY AS I HEAR YOU

● ● COMPATIBLE STEREO ● ●

THIS IS DELAMORE

EAGLE
Recordings

Just the title, "This Is Richie Delamore" leads one to expect something unusual. And it is all here. One finds a bit of spice, a nice touch of nostalgia in an old song imbued with a dynamic new beat and a soupcon of poetry.

All of this resulted from a recording session that was a mixture of high tensions and bubbling laughter, liberally sprinkled with extremely quiet and sober listening to the playbacks.

As is true of most artists, Richie Delamore is his own severest critic, and in this serious and critical attitude lies the secret of his personal success.

A song like "It's a Beautiful Evening" is one that requires a most sensitive projection of the poignancy of the words and music, and Richie Delamore, as you hear, does this with great perception and finesse.

Listen to "Wings Of A Dove". Immediately it is sensed that here is a dynamic Delamore, with expert drive and an unbelievable lyric quality.

As with all singers of status, Delamore becomes immensely involved in songs such as "Try To Remember", giving it a lingering nostalgia, recalling days and years past by subtly combining voice timbre and soliloquy.

"Shake Serona" is a fun song that Delamore does with great gusto and creates a sound that is joyous and comic at the same time.

Mr Delamore's "Zora, Take A Look", is, of course, for his many admirers, long familiar with his command of the calypso idiom and his ability to contribute a tempo that is both exhilarating and particularly his own. "Big Bamboo" with it's overtones of "Big Bad Wolf" is slyly styled in the best traditions of island double entendre.

It is apparent here, certainly, that Delamore is capable of singing a wide variety of words and music. Considering the jubilant fun of "Serona", and contrasting it with the soft, glowing blue tone of "Try To Remember", convinces one, indeed, that Richie Delamore's ability spans a beautiful and spectacular range.

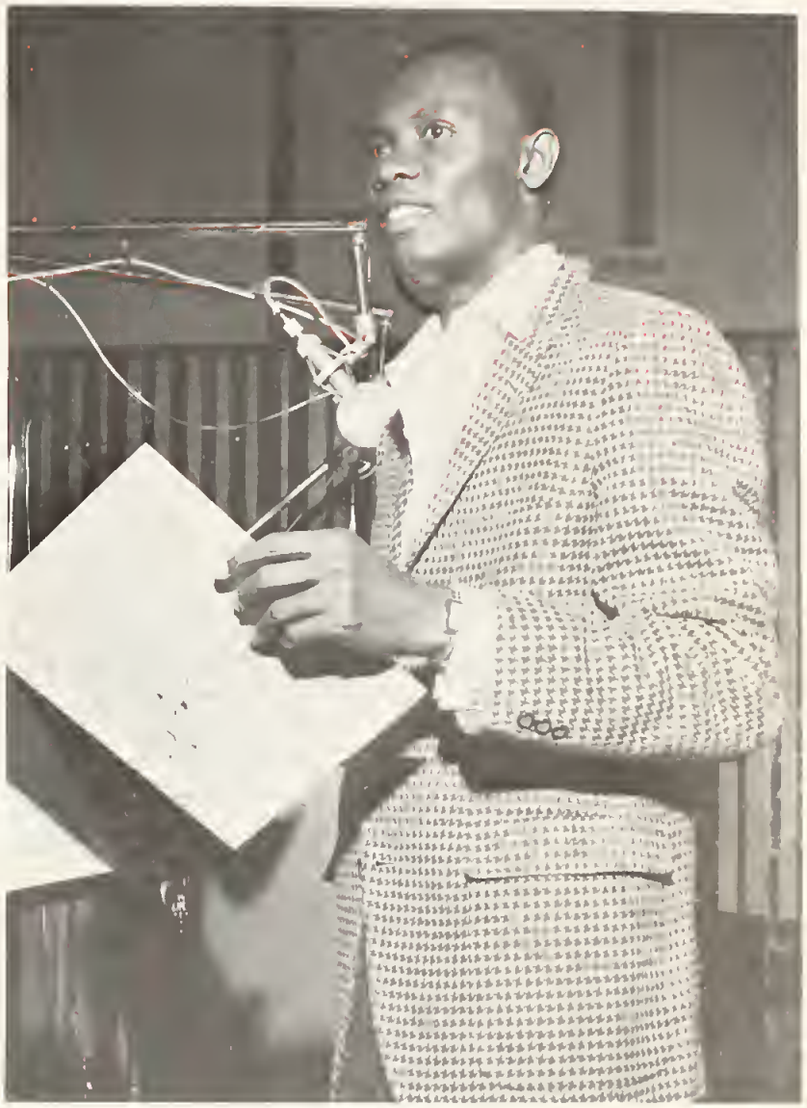
Listening to this record makes one wish, simply, that there was more of it.







ON THE SCENE AT THE RECORDING SESSION.



SONG TITLES

Side One	Side Two
ITS A BEAUTIFUL EVENING	BIG BAMBOO
WINGS OF A DOVE	TRY TO REMEMBER
EREV SHEL SHA SHO NIRM	ZORA
SHAKE SERONA	POCO MEINA
SCARLET RIBBONS	YOU'RE NOBODY 'TIL SOMEBODY
LEMON TREE AND LEMON TREE MEDLEY	LOVES YOU
	SOFTLY AS I HEAR YOU

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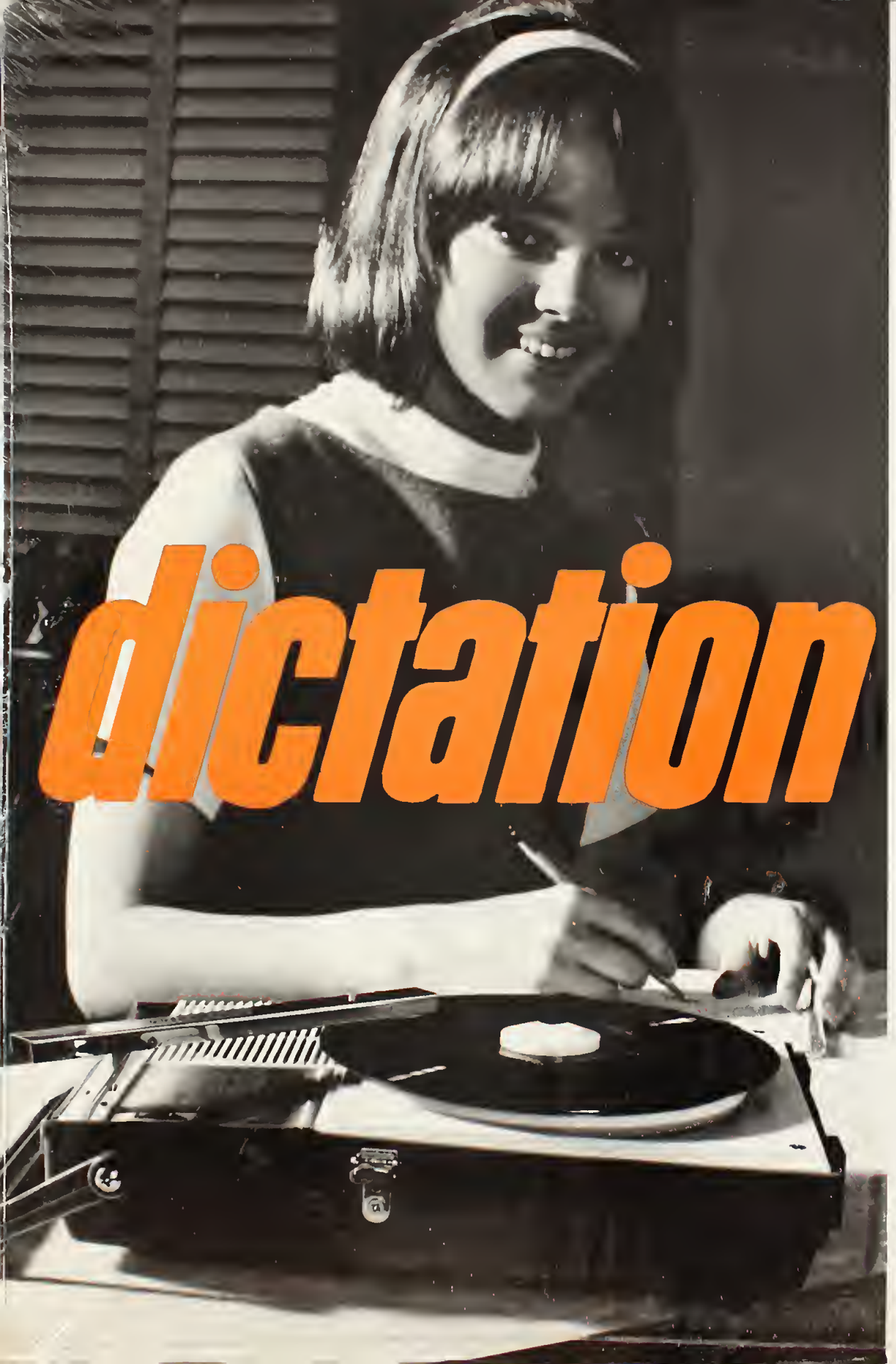
Santa Claus is Coming to Town

We Need A Little Christmas
It's Beginning To Look A Lot Like Christmas
Winter Wonderland
The Christmas Song
The Man In The Red Suit
Santa Claus Is Coming To Town
Up On The Housetop
Santa's Magical Bag
My Favorite Things
The Marvelous Toy
Scarlet Ribbons
Happiness Is
Love Is A Simple Thing
We Wish You A Merry Christmas

THE PEPPERMINT KANDY KIDS

Produced and Directed by Herb Davidson and Charlotte Sanders





dictation disc®

DDC

SHORT [illegible] RECORDS

No. 3- 90 100 110 120

HOW TO SELECT YOUR RECORDS

IF YOUR SPEED IS:	SELECT ALBUM:			
50 or 60 wpm	No. 1-60	70	80	90
70 wpm	No. 2-70	80	90	100
80 or 90 wpm	No. 3-90	100	110	120
100 or 110 wpm	No. 4-100	110	120	130

IMPORTANT: The speeds on the album are your target speeds which you are now aiming for and which you will achieve by practicing according to the instructions given on the opposite side.

IMPORTANT: *Please read these instructions carefully before you practice your Dictation Discs*

HOW TO PRACTICE WITH DICTATION DISCS

Practicing at higher speeds

With the phonograph record you start writing shorthand faster the very first day you practice. This is so, because you practice with letters 10 to 20 words faster than you can write. This is easy, because you can *repeat the same letter* as often as you wish, until you can write it comfortably at the faster speed.

Therefore, select a record with dictation from 10 to 20 words a minute above your normal writing speed. Start with the first letter, and try writing something down for every word you hear, *no matter how poor your notes become.* You may write only half a column before you are compelled to omit a word. When you do, pick up the arm of your record player and start over again.

Persistence pays off

On your next try you may succeed in writing several more words. Continue in this fashion until you are able to write the full letter on the very first playing, in which case you will continue to repeat the letter as often as is necessary for you to write it with good control. Remember, you must *strive with all your energy* to get down every word of dictation, no matter how poor your notes become. This is how you gain speed.

The secret

The reason you can write this higher speed from the phonograph record is not that you have memorized the words, but that you can think the shorthand outlines for the words more rapidly, so that you can now write them at a higher rate of speed. In other words, your mind can now find the outlines more quickly than it did before, because you have *memorized* them through repetition.

At the end of each practice session, you must also practice for a few minutes *writing slowly* in order that you may retain your ability to write good notes. This is important. For such a purpose, a minute or two of any dictation that you have already mastered is perfectly suitable.

The value of repetition practice

Repetition practice multiplies the value of the dictation you get on each record, because you will have to practice each letter from 10 to 20 times before you can achieve the higher speed. The beauty of this kind of practice is that each time you write the letter over again, you are able to write it *that much faster,* and that much easier.

How we selected the vocabulary

Repetition is a valuable factor in the use of DDC records. This is so because seventy-five per cent or more of the material on any record we have is made up of repetitions of the thousand commonest words. Every time you practice with DDC records, you are getting additional skill on these thousand commonest words. These words account for seventy-five per cent of all the matter that will ever be dictated to you.

RECORD	SPEED
LP No. 1	60, 70, 80, 90 wpm
LP No. 2	70, 80, 90, 100 wpm
LP No. 3	90, 100, 110, 120 wpm
LP No. 4 . . .	100, 110, 120, 130 wpm

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16 rpm
"Talking Book"

#2
#83

Sir Winston S. Churchill



Escape From The Boers

Escape From The Boers

by

Sir Winston S. Churchill

Read by Patrick Horgan

Winston Churchill's book *London to Ladysmith via Pretoria,* from which this recording is read, contains a series of letters written by Sir Winston while he toured the front lines of the Boer War as a newspaper correspondent during the fall and winter of 1899-1900. Already he had covered the Malakand border skirmishes in India and followed Kitchener through Egypt. Now he was dashing off to see the Boer War first hand.

No sooner had he reached the front lines than he set off with an armoured train expedition to reconnoiter enemy territory. This reading is a dramatic account of the exciting events that followed, and how the world nearly lost a man who would later become one of its greatest statesmen.



PATRICK HORGAN

About the Reader

PATRICK HORGAN is an Irishman who was born in Nottingham, England, and is now an American citizen. After an early career studying medicine and music plus service as an officer in the Royal Army Service Corps, he took up acting. From London's Old Vic theatre, he moved to Australia and then to New York. There he made his mark on Broadway in *The Importance of Being Earnest, The Devil's Advocate, Heartbreak House* and *Redhead.* Television viewers have seen him in many shows, including DuPont's *Show of the Month, The U. S. Steel Hour* and the *Play of the Week.* Currently he is appearing in the road company of *Beyond the Fringe.*

Album design by J. I. Pitcher.

Made in U. S. A.

LISTENING LIBRARY
16 rpm "Talking Books"

A 1628

Now—with the development and perfection of these slow-speed high fidelity recordings, your phonograph becomes a complete entertainment and educational unit. For many years you have enjoyed the sound of great music on "33" microgroove long-playing records. Now you can enjoy the sound of great literature on these amazing "16 rpm" super-longplaying discs.

Actually, 16 rpm recordings are not as new as you may think. If you have purchased a new phonograph in the past five years it probably has a *four* speed turntable and includes the "16" speed. All current models have four speeds.

WHAT ARE THE ADVANTAGES OF 16 RPM RECORDINGS?

The principal advantage is that since the record revolves at only one-half the speed of an ordinary "33", it is possible to record twice as much material on the same surface area—and at very little additional cost and no sacrifice of quality. In fact, as much as *one full hour* of recording is contained on one side of a 12" disc—two full hours per record! You now get twice as much listening pleasure at lower cost.

WHAT IS THE VALUE OF "TALKING BOOKS?

Now, through the magic of slow-speed recording, you can hear readings of complete literary works—not just fragments or excerpts—at a popular price. The words of great authors take on new life and meaning through the talent of skilled professional theatrical artists. The recreational and therapeutic value of these recordings is obvious for the low-visioned, aged, ill and handicapped—all denied the pleasures and benefits of books because of disability. (There are more than 15 million such persons in the U. S. alone.)

These "talking books" have proved educational value, too. Educators are recognizing the efficiency of audio learning. In the hands of a parent or teacher these recordings can help slow readers, increase listening comprehension, and help develop an appreciation of good books.

"TALKING BOOKS" ARE A NEW LITERARY MEDIUM FOR ALL.

These are books "written in sound". They offer a stimulating literary experience for all—you needn't be incapacitated or a student to enjoy "reading by ear". Through the dynamic dimension of sound even well-known works take on new meaning and lustre. The listener is involved in a new literary experience unlike any other. The effect is that of a personal friend reading aloud—flawlessly, tirelessly, and with dramatic feeling — and yet never intruding his personality between you and the author. Audio literature is destined to take its rightful place along with the stage, cinema, radio, and TV as an artistic medium.

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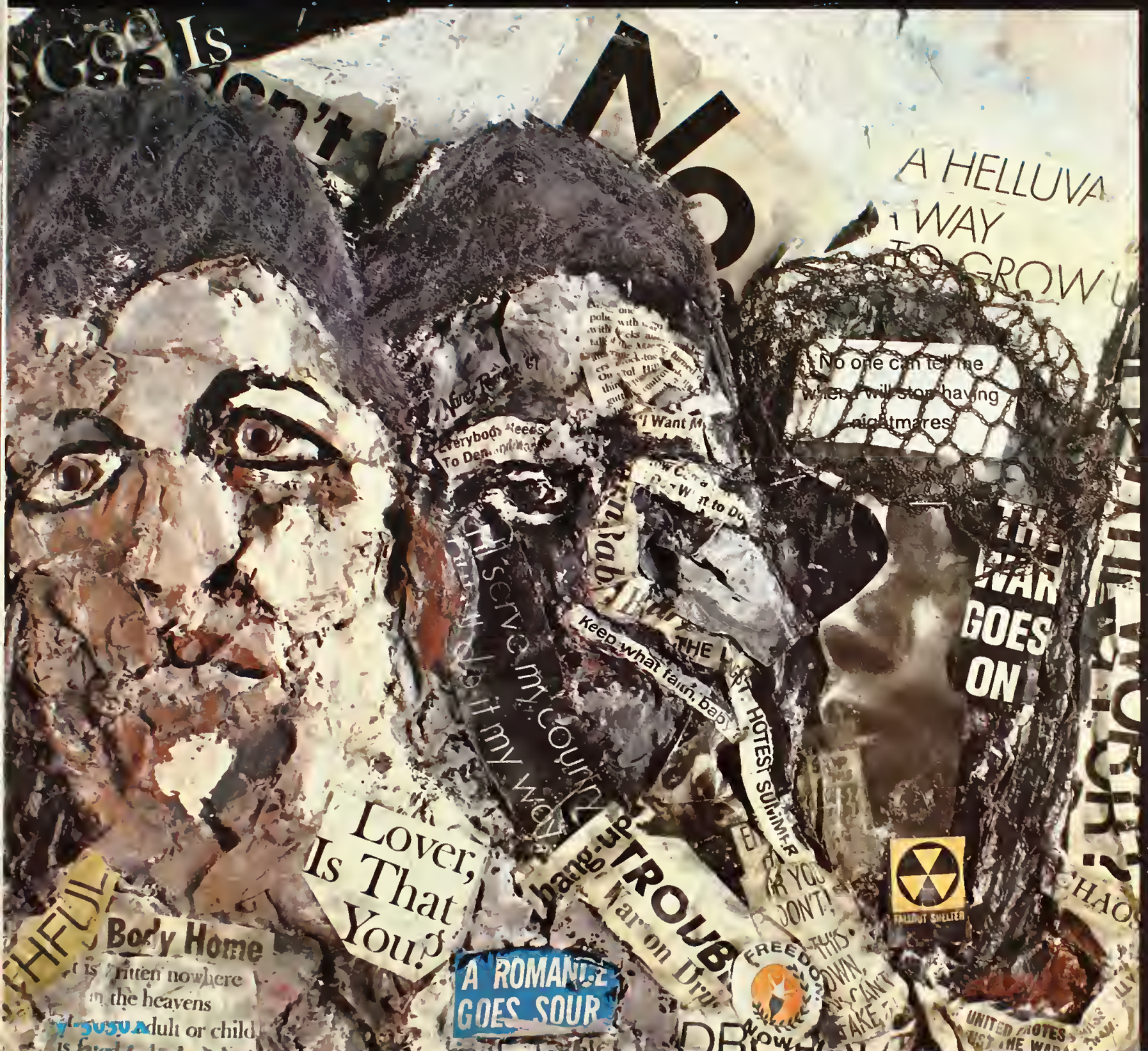
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VERVE JAZZ GIANTS
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THE BLUES IS NOW



SIDE ONE

SWEET SLUMBER 3:49•
writers: Al Neiberg, Henry Wood and Lucky Milner

I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN 2:39•
writers: Andy Razaf & William Weldon

PAST FORTY BLUES 4:20
writers: Jimmy Witherspoon & Robert Lee Roach

S. K. BLUES 2:21
writer: Saunders King

LATE ONE EVENING 3:06
writer: Jimmy Witherspoon

SIDE TWO

PART TIME WOMAN 3:30
writer: Jimmy Witherspoon

GOOD ROCKING TONIGHT 2:09
writer: Ray Brown

I WON'T TELL A SOUL (I LOVE YOU) 4:41•
writers: R. Parker & H. Charles

MY BABY'S QUIT ME 3:07
writers: Doc Pomus & Joe Kookoolis

MY MONEY'S LONG THIS MORNING, BABY 2:09
writer: David Parker

PERSONNEL:
ORGAN: Brother Jack McDuff
GUITAR: Melvin Sparks
FENDER BASS: Jymie Merritt
DRUMS: Ray Appleton
SAXOPHONE: Danny Turner and Leo Johnson

A CONCERT HOUSE PRODUCTION
PRODUCED BY LEW FUTTERMAN
ARRANGED AND CONDUCTED BY
BROTHER JACK McDUFF

Director of Engineering: Val Valentin
Cover Design: Acy R. Lehman
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SIDE ONE

HE'LL TURN YOUR SCARS INTO STARS
JESUS IS A LOVS SONG
SMILE, GOD LOVES YOU
PRAY FOR THE U.S.A.

SIDE TWO

TIME OUT
THE GREATEST GLORY
THSRS IS A BALM IN GILEAD
I'VE GOT AN ANGEL
I AM BLSSSED



PRODUCED BY
NORRERT PUTNAM and TWINKIE CLARK

EXECUTIVE PRODUCER
KEN HARDING

ENGINEERED BY
NORRERT PUTNAM and DON CORB

PHOTOGRAPHY BY
RON SLENZAK

LYRICS ENCLOSED

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THE CLARK SISTERS

PRODUCED BY
NORBERT PUTNAM and TWINKIE CLARK

EXECUTIVE PRODUCER
KEN HARDING

ENGINEERED BY
NORBERT PUTNAM and DON COBB

REMIXED BY
JOE BOGAN, NORBERT PUTNAM and DON COBB

ASSISTANT ENGINEER
GARY PACZOSA

RECORDED AND MIXED AT
DIGITAL RECORDERS, NASHVILLE, TN

ARRANGEMENTS BY
TWINKIE CLARK

STRING AND BRASS ARRANGEMENTS BY
BERGEN WHITE

PHOTOGRAPHY BY
RON SLENZAK

COVER DESIGN BY
JERRY JOYNER/VIRGINIA TEAM

MUSICIANS

Keyboards
TWINKIE CLARK, RON OATES on ''GOD'S GREATEST GLORY''

Drums and Percussion
DAVID HUMPHREYS

Guitar
JON GOIN

Bass
LANAR BRANTLEY

Horns
GEORGE TIDWELL HORNS

Orchestra
JOHN CATCHING STRINGS

SPECIAL THANKS

TO "MAMA" **DR. MATTIE MOSS CLARK** WHO IS THE SPIRIT THAT HOLDS THIS FAMILY TOGETHER AND THE GREATEST INFLUENCE OF OUR LIVES.

TO **ROBERT SADINE** FOR HIS INPUT AND ASSISTANCE IN LAYING A FOUNDATION.

TO **TONY JONES** WHO HAS SHOWN HIMSELF TO BE NOT ONLY A MANAGER BUT A FRIEND, A BROTHER, AND A LOYAL SUPPORTER DURING THE ROUGH TIMES. THANKS TONY!

TO **KEN HARDING** FOR ALLOWING US THE FREEDOM TO EXPRESS OURSELVES AND FOR INVITING US TO BECOME A PART OF THE WORD FAMILY.

TO **ROBERT BUTLER** FOR HIS PRAYERFUL SUPPORT AND CONGENIALITY.

TO **NORBERT PUTNAM** FOR SHARING HIS GENIUS AND HUMOR WHICH CONTRIBUTED TO MAKING THIS GREAT PRODUCT.

TO **GOD** THE POWER AND THE SOURCE OF ALL OUR INSPIRATION.

SIDE ONE

HE'LL TURN YOUR SCARS INTO STARS

Words and Music by Twinkie Clark

Looking in the mirror
Don't like what yo see
Thinking 'bout your failure
Not realizing what yau could be
You have great potential
Far more than what you think
So keep your eyes on Jesus
And you'll see haw things will change
Jesus did it for me, He has the keys
He'll turn your defeats into victories

Success is failure turned inside out
At the end of the rainbow there's a pot of gold
He'll turn your mountains into gold mines
All your mistakes can became miracles

Wake up in the mornin'
Gettin' dressed far schaal
Studied far an exam last night
Wonderin' how ya ganna da
Tryin' ta make a livin'
Punchin' in the clock
Puttin' in eight haurs avertime an the jab
Things don't turn aut like yau wish they could
Gad will turn the bad inta gaad
Success is failure turned inside aut
At the end af the rainbaw there's a pat af gold

He'll turn your mauntains inta gald mines
All your mistakes can became miracles
He'll turn yaur scars inta stars
He will turn yaur scars inta stars
He'll turn yaur scars inta stars
He'll turn yaur mauntains inta gald mines
All af my tears He dried
He'll turn yaur scars inta stars
Yes, He will I knaw He will

Jesus will turn yaur life araund
He'll turn yaur scars inta stars
Jesus will turn yaur life araund
He'll turn yaur scars inta stars

(Repeat and fade)

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JESUS IS A LOVE SONG

Words and Music by Twinkie Clark

I keep hearing this melady in my ear
I keep feeling this presence sa near
Music sa sweet, so rich and complete
Like the vaice af an angel
It ministers ta me

A lave sang
Beautiful sang
Lave sang
Sweet simple sang

Cauld it be a dream ar is it reality
Sounds just like a symphany
Music sa sweet, sa rich and complete
Like the vaice af an angel
It ministers to me

Lave sang
Beautiful sang
Lave sang
Sweet simple sang

It heals me when I hurt inside
It lifts me and makes me alive
Jesus sa much ta me sa sweet to me
The day, the day, the day He apened my eyes
And He changed my heart
Jesus is a lave song
He's a lave sang, love sang to me
Jesus is a lave song, (lave sang)

(Repeat and fade)

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SMILE GOD LOVES YOU

Words and Music by Twinkie Clark

Hey you averthere sitting an the stair
Seems that na one cares
Looking in dispair
Feelin' a little lonely
Ga ta Gad in prayer
Samething an your mind
With me you can share

Smile Gad laves yau, I da taa
Smile Gad laves yau, I da taa
Friend 'til the end
On Him yau can depend

Over in Africa famine in the land
Lack af faad and shelter
Help is an the way
All the little children
Crying and suffering
Mothers and fathers brakenhearted
Is there ane wha cares?

Smile Gad laves yau, I da taa
Smile Gad laves yau, I da taa
Friend 'til the end
On Him yau can depend

Don't hald your head down
Don't make your face frown
Don't hald your head dawn
Don't make your face frawn
Don't hald your head dawn
Don't make your face frown

Smile, tell God about your traubles
They'll saan be aver
Tell Gad abaut your traubles
Smile, dan't warry 'baut your problems
He's ganna salve 'em
Smile, tell God abaut your traubles
They'll saan be aver
Smile, dan't warry 'baut your problems
He's ganna salve 'em

Smile Gad laves you
Smile Gad laves yau
Smile Gad laves yau
Smile Gad laves yau
Gad is an your side
Gad is standin' by
Wipe the tears fram your eyes
Lift your head up ta the sky
Gad is an your side
Gad is standin' by
Wipe the tears fram your eyes
Lift your head up ta the sky

Smile, Gad laves you (fade aut)

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PRAY FOR THE U.S.A.

Words and Music by Twinkie Clark

Suicide rate going up
Homicide cases piling up
Rape and killing
Even with innacent little children
To those that can really see
You know that this shauldn't be
'Cause what America needs is more love and peace
She can be free if she goes back down to her knees

(Charus)
Pray for the U S A.
Pray for the U.S A
Pray for the U S A
Pray for the U S A

They took prayer out af the schools
Now we have knives and guns
Building nuclear weapons
Everyday by the tons
Drugs have became a way af life ta man
Sickness and disease spread all aver the land
To those that can clearly see
This is our hope and dream
That what America needs is more love and peace
She can be free if she goes back dawn ta her knees

(Repeat charus)

We can continue ta be the land af the free, hame af the brave
If we don't remember

(Repeat charus)

Came an everybady, let us jain tagether
Let us pray far aur country, U.S.A
Came an everybady, pray far aur brathers and sisters
Pray for the natian
Let's say a prayer
Pray far peace
Pray far the natian

(Fade)

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SIDE TWO

TIME OUT

Words and Music by Steve Wenger

Yau live your life like yau were counting every haur
Na time ta smell, no time to smell the flawers
Yau wark your fingers ta the bane just ta stay alive
Naw you find yaurself alane, yau say you will survive
This life wan't last forever ya' better take same time aut while you can

(Charus)
Time aut ta stap and laak around you (take same)
Time aut sa many things ta see
Time aut dan't let your life ga an withaut you (take same)
Time aut, time aut, time aut, time aut

All day, all night you're tryin' ta make a livin'
It's an aversight, there's samething you're forgetting
Your san has things he wants ta shaw you, (you are never hame)
Your friends don't even knaw you (and you never phone)
This life wan't last farever, you need ta take same time while you can

(Repeat charus)

(Bridge)
Gaad friends, family taa
Laak at all, all that Gad has made for you
He gave His all, His greatest gift
Life that we can live

(Repeat chorus)

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THE GREATEST GLORY

Words and Music by Tanya Goodman
David R. Lehman and Ken Harding

In the beginning of creatian
When all the warld was farmed
Thaugh Gad in His splendar
This warld has rendered
The best was yet to come

Gad's greatest glary
The world's life story
Written just far me
Jesus is Gad's greatest glory

Fram His birth in a manger
To His death an Calvary
He fulfilled His Father's plan
Jesus Christ lave's sacrifice
Bringing hope ta every man

God's greatest glary
The world's life stary
Written just far me
Jesus is Gad's greatest glary, glory, glory, glary

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THERE IS A BALM IN GILEAD

Words and Music by Twinkie Clark

I knaw One wha cares
Found in Him peace af mind
I knaw One who's there
Found a friend sa laving and kind

I knaw a man wha cares
Found in Him peace af mind
I knaw a man wha's there
Found a friend sa loving and kind

There is a balm in Gilead
There is a balm in Gilead
There is a balm in Gilead
There is a balm in Gilead

Medicine used in the Bible days
To heal the sick and take the pain away
Medicine used in the Bible days
To heal the sick and take the pain away

There is a balm in Gilead
There is a balm, there is a balm,
There is a balm, there is a balm
There is a balm in Gilead
There is a balm in Gilead
There is a balm in Gilead
There is a balm in Gilead

He healed the sick and He raised the dead
Five thausand hungry sauls He fed
He healed the sick and He raised the dead
Five thausand hungry sauls He fed

There is a balm in Gilead
There is a balm, there is a balm
There is a balm, there is a balm

If there's a need in your life taday
Just laak ta Jesus He'll brighten yaur day
If there's a need in your life taday
Just look ta Jesus He'll brighten your day
If there's a lave you need taday
Jesus will brighten yaur day
If there's jay you need taday
Jesus will send it your way

Jesus is a balm in Gilead
Remaved the tomb the third day and rase fram the grave
He took the keys of death, hell, and the grave
Laid the foundation apened up the way

(Repeat)

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I'VE GOT AN ANGEL

Words and Music by Twinkie Clark

I've gat an angel with me in my sleep
Watching aver me and my saul ta keep
I've got an angel laaking after me
Going ta and fra and waiting an me when I please
Pratects me fram all dangers, seen and unseen
Stripping the powers af darkness
Angels encamped araund me
Tauching me in the marning, my eyes ta see

(Charus)
Got singing angels
Encamped araund me
I've gat ministering angels
There ta guide me
Encamped araund me
It's an army af angels
All araund me

Gat an angel watchin' aver me
Keeping me fram all hurt, harm, and danger
Gat an angel watchin' aver me
Keeping me fram all hurt, harm and danger

(Repeat charus)

Gat an angel watching aver me
Keeping me fram all hurt, harm and danger
Gat an angel watching aver me
Gat me an angel
Angels watching aver me

(Repeat and fade)

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I AM BLESSED

Words and Music by Twinkie Clark

I am blessed, blessed, blessed
Blessed, blessed, blessed
Yes, yes, yes
I say yes ta my Lard

Oh far a claser walk with Jesus
For Him I'll do what anly pleases
He blessed my going aut and my coming in
Everything I tauch, my life is in Yaur hands

I'll ga where'er He leads me, I will fallaw
Where Jesus leads me, I'll go, I'll ga
Where'er He leads me, I will fallaw
Where Jesus leads me, I'll ga

He pramised never to leave me
He pramised never to leave me
He said He'd never leave me nar farsake me
He'll never leave me nar farsake me

I am blessed
I am blessed
Where'er He leads me, I will fallaw
Where Jesus leads me, I'll ga
Where'er he leads me, I will fallaw
Where Jesus leads me, I'll go
He pramised never to leave me
He pramised never to leave me
He said He'd never leave me nar farsake me
He said He'd never leave me nar farsake me
He pramised never to leave me

(Fade aut)

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BLUE NOTE

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CHICK COREA

THE SONG OF SINGING



SOLID STATE SERIES

CHICK COREA
THE SONG OF SINGING

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SIDE ONE / **TOY ROOM (5:25)** (D. Holland) / **BALLAD I (4:17)** (C. Corea — D. Holland — B. Altschul) / **RHYMES (7:56)** (C. Corea)

SIDE TWO / **FLESH (5:05)** (C. Corea) / **BALLAD III (5:35)** (C. Corea — D. Holland — B. Altschul) / **NEFERTITI (7:05)** (W. Shorter)

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all which isn't singing is mere talking
and all talking's talking to oneself
(whether that oneself be sought or seeking
master or disciple sheep or wolf)

gush to it as deity or devil
— toss in sobs end reasons threats and smiles
name it cruel fair or blessed avil —
it is you (né I) nobody else

drive dumb mankind dizzy with haranguing
— you are deafened every mother's son —
all is merely talk which isn't singing
and all talking's to oneself alone

but the very song of (as
mountains feel and lovers)
singing is silence

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Produced by Sonny Lester

Personnel: **Chick Corea — Piano / Dave Holland — Bass Fiddle / Barry Altschul — Drums**

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LOS MEJORES EXITOS DE

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Bobby Capo

EL SOLDADO
PARA QUE TU VEAS
EN QUE QUEDAMOS
YA ME VOY
QUIERES VOLVERE
OLEDAD

EL PATRIOTA
EL SILBIDO
TE ESPERO
ME DICES QUE TE VAS
AÑORANDO
MUJER ERES MALA

LOS MEJORES EXITOS DE

AAD-1385

Bobby Capo

EL SOLDADO
PARA QUE TU VEAS
EN QUE QUEDAMOS
YA ME VOY
SI QUIERES VOLVERE
SOLEDAD

EL PATRIOTA
EL SILBIDO
TE ESPERO
ME DICES QUE TE VAS
AÑORANDO
MUJER ERES MALA

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LOS BOCHEROS

LADO I
(SIDE I)

ALMA LLANERA
ADIOS PAMPA MIA
OJOS TAPATIOS
SIN AZUCAR Y SIN SAL
AY DOLORES
DE SANTURCE A BILBAO

LADO II
(SIDE II)

ESPAÑOLAS Y NOVENAS
VALENCIA
PUENTE DE PIEDRA
SALERO SALERO
CAFE CON LECHE
PRECIOSA

Kristal

KS-1157



RAUL MARRERO

- SERE TU SOMBRA
- TRES AMORES
- MENTIRA
- LA GENTE
- VIA CRUCIS
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KS-1107 - CDNGAS Y COMPARSAS - Orq. Kubavana
KS-1108 - ROMA ROMANTICA - Pina Baratti
KS-1109 - C'ESTMAGNIFIQUE - Wlady Ferrari
KS-1110 - ¿QUE ES LO QUE PASA AQUI...EH? - Orq. Tradicianal
KS-1111 - AIRES OE CUBA - Orq. Humberta Suárez
KS-1112 - EXITDS INTERNACIONALES - Las Armánicas
KS-1113 - CDMO CANTABA CUBA - Orq. Humberto Suárez
KS-1114 - EL TREN DEL AMOR - Lestapiers y su Conj.
KS-111S - VIDLINES DE ENSOÑACION - Larry Gaday
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KS-1121 - BAILE CON LOS OIPLOMATICOS
KS-1123 - CONTIGO BESOS SALVAJES - Varias Artistas
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KS-1128 - S O M B R A S - Hnas. Laga
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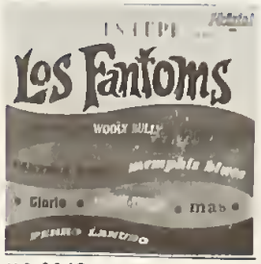


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Julia

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LOS MURCIANOS

¡Ritmo de juventud! Eso es lo que reflejan las selecciones acertadamente escogidas para este primer disco de larga duración de los Murcianos, cuarteto músico vocal integrado por valiosos elementos jóvenes de la actual musicología popular puertorriqueña

La versatilidad del grupo queda claramente demostrada al pasar con gracia y facilidad de lo moderno inquietante a lo tradicionalmente romántico.

En sus personalísimas versiones de las melodías y los ritmos modernos hay alegría vibrante, y un simpático sabor natural. De esto nos percatamos al escuchar sus creaciones de: "Julia", "La Canción Que Te Gusta a Tí", "Eres Todo Para Mí", "Mambo Rock", "Lover" y "Don't Break My Heart".

La emotividad sincera expresada en bonitas canciones como "Adiós", "Venus", "A Tí y A Mí", "Como Un Lunar" y la composición de Orlando Rimax, "Aunque Me Castigue Dios", nos demuestra que entre los integrantes del cuarteto existe gran comprensión del material incluído en este álbum, que ellos con tanta efectividad han logrado realizar.

El director y organizador de Los Murcianos es Máximo Torres, muchacho humilde y sencillo — pero tras esa honesta facbada se oculta una inagotable fuente de talento, que incluye las siguientes dotes: compositor, arreglista, guitarrista clásico y requinto popular. La agilidad de sus dedos, su exactitud y su destreza son algo increíble. El cuenta con largos años de práctica, y entre su experiencia profesional están dos años acompañando a Johnny Albino, después de los cuales formó su propio trío.

El trío que Máximo formara, tras de haber alcanzado gran éxito, pasó a ser cuarteto al complementarlo la cancionera boricua Aidita Viles. Ella es la figura femenina cuya voz ha venido a dar un toque distintivo a la agrupación.

Talento, versatilidad, adaptabilidad, voces bien acopladas, bonitas canciones — en fin, que los ingredientes combinan perfectamente para garantizar una larga y agradable asociación entre los públicos de América y el conjunto músico vocal del momento: Los Murcianos.

ALFRED D. HERGER

Cara A

* Julia.
* Adios.
* Aunque Dios me castigue.
* Don't Brake my Heart.
* Como un Lunar.
* Lover.

Cara B

* Negrura.
* La Cancion que te gusta a ti.
* Venus.
* Tu eres todo para mi.
* A ti y a mi.
* Mambo Rock.

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A kind of national anthem of the Gypsy soul, flamenco hails from Andalusia in southern Spain. North Africa, the Near East and India appear to have influenced the music of Andalusia. The origins of flamenco are somewhat controversial but its source is believed to be twofold. Originating from India, it was carried by trained performers to the courts of southern Spain which was under the occupation of the Moors from 711 A.D. to 1492. By the fifteenth century, Gypsies (Gitanos), a Nomadic people migrating from the east brought a popular strain of music which modified the classic flamenco style and produced a body of songs, dances and instrumental music into Andalusia.

Always there has been an air of mystery and romance associated with the Gypsy and his idea of freedom—part of a mythology handed down through the ages—and flamenco has at its base the credo, mores, customs and history of the Spanish Gypsies. All over the world Gypsies can be found: in the present century they still live as they did hundreds of years ago when they first made their appearance throughout Europe. Even though some few have been absorbed into the cultural mainstream, most of them live on the edge of society giving no credence to its "civilized" qualities which they think of as "tedious", keenly defending a vigorous sense of their own identity and freedom to roam. They call themselves Rom. Their intact survival and opposition to the urban conventions under which most people live is a strange phenomena.

They hark back to the call of the open road and the transient life. Perhaps our latter day "hippies" took a leaf from their book.

But the Gypsies had a profound influence on Spanish music and culture with their flamenco specialty, a most forceful, highly colored and eloquent art form. It has kept its integral style while influencing the entire peninsula—not only the popular music, but ballet, opera and concert repertoires as well.

Like Indian forms, flamenco is a purely vocal melody-making style consisting of improvisations within strict rules, around which are grouped certain instrumental and choreographic elements. The general affinity between Andalusian and oriental music is the melodic component in flamenco. European music, on the other hand, has a harmonic and instrumental base.

In European musical theory since Rameau's harmonic system was adopted in the 18th century, "modulation" has meant the transition from one tone to another by a shift in the keynote. But in the melodic flamenco style, "modulation" means the shifting of certain notes of the scale by *less than* a half tone (a sharp or flat is a half tone). Since such microtonal changes are also standard procedure in Oriental music, the kinship can clearly be seen.

Three kinds of flamenco exist: *Cante Grande* or *Jondo* (great deep song), the most traditional kind which comes from the depth of the Gypsy soul, giving off an aura of a dam about to burst. Less demanding is *Cante Intermedio* (intermediate song) and *Cante Chico* (small song). Various mixes used in combination by the professional urban popular music-makers are called *Cante Flamenco*.

What the voice does is the soul of flamenco. It is distinguished by: a) use of ornamentation, but only at certain specified moments to intensify the emotional content of the song; b) reiterated use of one note; c) frequent sliding from one note to another through minute gradations of pitch; d) use of a six note range (as from e to c); e) modulation of less than a half tone.

Flamenco can be sung without accompaniment or with a guitar instrumentalist. Nowadays, since the middle of the nineteenth century, the guitar predominates as a folk instrument and solo music without voice accompaniment is often heard—the guitarist making the instrument sing. There is common agreement that the Moors introduced the guitar into Spain.

Flamenco which is poly-rhythmic makes use of guitar, hands, feet, castanets and voice. During spaced intervals there are *palmadas* (handclaps), *pitos* (finger-snaps), *zapateo* (rhythmic footwork), *taconeo* (heel-stamping), *pica* (striking the ball of the foot on the floor), and *palillos (castanets)*. The *Jaleo* are the spectators who give vocal encouragement with hand-clapping, cries of "ole" and other expressions of enthusiastic approval.

Since the guitarist maintains the basic rhythm, he must be alert to changes in the mood or tempo of the singer or dancer. Two methods of playing are employed: *rasgueado*, a strumming or striking of the nails across the strings which produces the rhythm; and *punteado*, a plucking which gives the melody.

Both singer and guitarist must be creative and able to improvise. Individual intrinsic inspiration directs them to convey strong feelings and each performance is a unique and transforming experience for performer and spectator alike. But within this free spirit, there is the structured rhythmic pattern mentioned above which anchors the music.

Gypsies are a passionate people, excitable and affectionate, violent and quick to rouse to anger. Their songs speak of pain, poverty and protestation—turn the coin and there is joy, love, tenderness and laughter. Flamenco themes cover the whole canvas of human behavior and emotion. They comment on social conditions, hate the privileged and the powerful, admire society's rebels. They take a tragic view of life—and transcend it. Their profound expressions are born of feeling, experience and soul. They savor life to the fullest in their own particular flamboyant style.

Some best known flamenco types are the fandango, the soleares, the peteneras, the alegrias, the bulerias (rowdy jam-session forms) and the violent farruca. These are mostly dances although all have their individual sung *coplas* or verses. Their dances are marked by movement, line and force that is uniquely flamenco; the sinuous beauty of the upheld arm, the twisting hands (*filigrano*), the high, arched back, and the footwork

In the twentieth century, flamenco was transformed from a personal folk form into a brilliant theatrical art. Here then is a pungent group of intoxicating and exciting songs. These haunting melodies that distill the essence of the Spanish Gypsies are not easy to forget—here is magic.

Muriel Shapiro

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Love Letters
HERBIE MANN-SAM MOST

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BOB HARDAWAY

More Than You Know
TERRY MOREL

Stars Fell On Alabama
JONAH JONES

Ellie
RUBY BRAFF

I'll Remember April
CONTE CONDOLI

BETHLEHEM
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Volume 7

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(I'M A DREAMER) AREN'T WE ALL?
Howard McGhee

IT'S THE TALK OF THE TOWN
Herb Jeffries

DON'T GET AROUND MUCH ANYMORE
Stu Williamson

KELLY GREEN
Red Mitchell

LOVE LETTERS
Herbie Mann-Sam Most

SIDE B

INDIANA
Bob Hardaway

MORE THAN YOU KNOW
Terry Morel

STARS FELL ON ALABAMA
Jonah Jones

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- Good Bait (b),(e),(f)
- Pennies From Heaven-vcl PH (e),(f)

ca. 8-9/48 (5tet w. Eager, Gray)
- Now's The Time (g)
- Lady Be Good (g)
- Just You, Just Me=Spotlite (g)

9/4/48 (6tet w. Eager, Navarro, Jackson)
- The Tadd Walk (f)
- Symphonette (c),(f)
- The Squirrel (f)

10/2/48 (6tet w. Eager, Navarro, Williams)
- Good Bait (h)
- What Is This Thing Called Love-vcl AOD (a),(h)
- How High The Moon-vcl AOD (h)
- The Squirrel (b),(h)

10/9/48 (6tet w. Eager, Navarro, Williams)
- The Tadd Walk (b),(e),(h)
- September In The Rain-vcl AOD (a),(h)
- How High The Moon-vcl AOD (h)
- Dameronia- not on (h) (b)

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- Our Delight (b),(e),(f)
- The Tadd Walk (f)

10/23/48 (6tet w. Eager, Navarro, Williams)
- Our Delight- mistitled Dameronia (h)
- Good Bait (c),(h)
- Eb-Pob (c),(h)
- The Squirrel (h)

10/30/48 (5tet w. Eager, Winding)
- The Chase (h)
- Wa Hoo (h),(i)
- Lady Be Good (h)
- The Squirrel (i)

11/6/48 (5tet w. Eager, Winding)
- Anthropology (c)
- Wa Hoo (c),(e),(i)
- Tiny's Blues (c)

11/13/48 (5tet w. Eager, Winding)
- Lady Bird (i)
- Good Bait (i)
- Dizzy Atmosphere (i)

Superb modern jazz performancee were broadcast regularly from the Royal Rooet during its relatively brief existence in 1948-49. Tadd Dameron often presented groupe of star eoloists at the club playing a repertoire of hop standards and his own delightful tunes. Fortunately, a number of broadcaste which included Dameron groups were preserved, and most of the mueic has since been ieeued on LP. This record contains the laet of the unissued Dameron airshots.

On extant broadcaete Tadd led various emall combos plus a 10-piece band. These groups included such major soloists ae Allen Eager, Wardell Gray, Fats Navarro, Miles Davis, Kai Winding, and Milt Jackeon; and occaeionally vocalists Anita O'Day and Pancho Hagood.

The title listing offered here includes the performances on thie record - plus Dameron material that has already been issued on other diecs. Only LP's dubbed directly from the original transcriptions are cited here; however, some of this material has appeared on other labels. These titlee constitute the body of known Dameron airshots from the Roost - with references as to where one can locate which performancee. Theme fragments and SS voice-over announcements are not indicated here. You will have to coneult discographies for exact personnel detail; however, key soloiets are indicated after the airshot datee.

Check it all out. The timeless playing of Allen and Fats in particular belongs in the collection of every eerioue jazz fan.

Record Index

(a) . . Alto 702
(b) . . Jazzland 50 *
(c) . . Jazzland 68 *
(d) . . Jung Cat RBD948
(e) . . Ozone 5
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- Focus (d)
- April In Parie (d)
- Good Bait (d)
- Webb's Delight (d)

2/26/49 (feat. Davis, Collins)
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(D.R.)

4.-CAMPANITAS DE CRISTAL
(Rafael Hernandez)

5.-POR SEGUIR TUS HUELLAS
(Placido Acevedo)

6.-DONDE TU IRAS
(Rafael Hernandez)

7.-VUELVO A LA LUCHA
(F. Rodriguez)

8.-LLEGASTE TARDE
(D.R.)

Lado B

1.-ARRANCAME LA VIDA
(Agustin Lara)

2.-POR BORRACHA
(Pablo Cairo)

3.-MI COPA ESTA VACIA
(D.R.)

4.-DOS AMIGOS
(D.R.)

5.-NO SE PORQUE ME OLVIDAS
(E. Mendez)

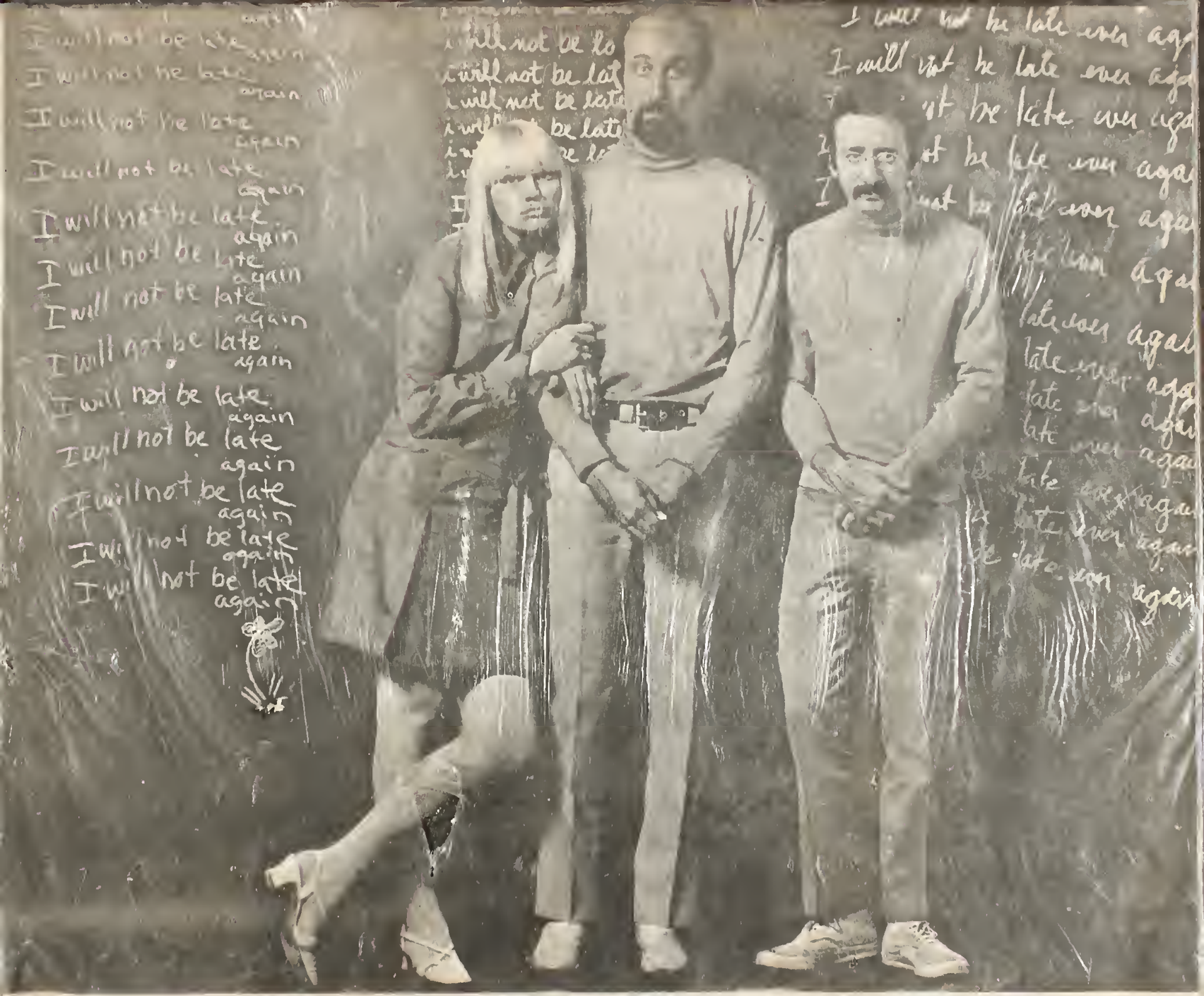
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I Shall Be Released 2:36
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Lenny Bruce's Interviews of our times



INTERVIEWS OF OUR TIME

SIDE ONE

**THE INTERVIEW
**DJINNI IN THE CANDY STORE
*ENCHANTING TRANSYLVANIA
*INTERVIEW WITH DR. SHOLEM STEIN

SIDE TWO

*THE MARCH OF HIGH FIDELITY
*MARIA OUSPENSKAYA INTERVIEW
**FATHER FLOTSKI'S TRIUMPH
*ALL BROADWAY MUSICALS SOUND THE SAME, ESPECIALLY THE BARITONES
*SHORTY PETTERSTEIN INTERVIEW

Fantasy® 7001

HIGH FIDELITY

This album is the first in Fantasy's proposed Social Study Series in which it is hoped to present in-person documented interviews and all-too-revealing vignettes with a series of representative in-group figures to give a cross-section sampling of the intricate and complicated cultural patterns of our times.

In order to arrange the proper conditions under which this album could be made with maximum fidelity of result and minimal disclosure of the plan to the subject being recorded, it was necessary to engage the services of the most adroit wire-tapper on the West Coast. Naturally, in order to avoid possible actionable statements, it is necessary to keep his name confidential, but for the purposes of these notes we will refer to him as Wally W. Heider and tell you that he has figured prominently in the testimony of numerous underworld and/or governmental trials.

Mr. Heider, a slender, retiring, quiet man who looks younger than his mid-thirties, possesses some of the most remarkable, deductable, electronic equipment in this country. He was able, for instance, to creep within four inches of the unsuspecting performer, Lenny Bruce, for the recording of "Djinni In the Candy Store." Mr. Heider kept Mr. Bruce under surveillance for six days, without being remotely connected to the nefarious scheme at hand, in order to record Bruce when he was IN a candy store. For this, Heider used the cover name of Zaentz. Heider's on-the-spot nite club recordings of Bruce is indeed the work of twisted genius.

For the two tracks on the recording of Shorty Petterstein and Dr. Sholem Stein, Fantasy was unable to obtain the originals of these two recordings, therefore they resorted to taping them from a Bob and Ray broadcast (which gave Fantasy their looked-for chance to avoid the payment of royalties). A sub rosa tap was placed directly on the Monitor wire, with the help of a rival network, to secure the extreme high fidelity mandatory to an album of this caliber.

Without the immeasurable help of such a formidable tape nut as W. W. Heider, Fantasy would not have been able to offer this first in its series of Social Studies. Fantasy is deeply grateful to Mr. Heider for his assistance and forbearance.

The equipment used in this album is classified as "Highly Secret" for reasons obvious to the most cursory listener. However, it can be revealed, at this time, that on some tracks microphones were used. For the multiple voice effects in "The March of High Fidelity" the assistance of Edwin Chune Shue, Nancy Katz, S. W. Weiss, M. W. Weiss, Judge Crater and Lenny Bruce's mother, is gratefully acknowledged.

Sholem Stein and Shorty Petterstein, while not related, are in actuality too well known to need any characteriological discourse, but it is deeply felt that a short essay (From Fantasy EP 4051) by the famous German jazz writer, Sixt Von Arnim, deserves reprinting. (We wish to thank Fantasy for permission for reprinting).

ESSAY

Jazz, according to Shorty Petterstein, is America's only true art form. It is, in the fullest sense, a music of protest and its practitioners, all of them original artists, are the only channel we have today to express the vitality and confusion, the intellectualism and the humanism of the great culture of America.

To lend credence and validity to the practicing artist, particularly in music, is a service function of the record industry. It is rare that such empathy exists but when it does, it makes for the most sympathetic presentation possible.

As the noted folk musicologist Margaret Tolk-Watkins has observed, "Jazz is as American as Coca-Cola." To those who say jazz is difficult to understand, may we point out that these are original artists, speaking in an original language, the new thoughts and ideas and feelings of a new generation.

Redolent with ragtime and rooted in the blues, jazz in its earliest days was the frank music of protest. Today it is more than that. The complex and highly mechanized texture of our culture is reflected in the intricate polyphony and contrapuntal web of modern jazz. This is, in turn, graphically expressed and validated by the highly articulate artist such as Petterstein.

Jazz today is a vital, living, moving and ever-changing form of expression; translucent and opaque, formless and organized, with unity and variety as searching and as probing as the mind of modern man.

Although, granting that jazz music and musicians are ultimately of the folk, Margaret Tolk-Watkins, because of her pre-eminent interest in the more primitive forms of folk music, was highly impressed by the interview in which some unusual aspects of the origins of calypso are delineated by Professor Shalem Stein.

Flying unafraid in the face of the customary analysis of the elements of calypso, Prof. Stein explores some of the hitherto unsuspected influences of the Hagar myth on the growth of the Caribbean folk music, relating it to the tribal culture of the pre-Christian era.

But now for a word about Lenny Bruce. Mr. Bruce first came to the attention of Fantasy Records A & R Department as the lead ukulele, saxophone and trombone player in the Olympia Boys Orchestra of Sheboygan, Wisc. His tone on the ukulele was so outstanding he caught the attention of the late Mac Sennate who signed him for a series of Hollywood movies which, thank goodness, were delayed due to union troubles, war, and similar Acts of God. Later Mr. Bruce became interested in ESP and FBI and they in him. In recent years, Mr. Bruce has made his own movies, "The Two Heads of Dracula," "A Friend of James Dean" and "A Blonde From Down the Block." During the early part of 1958 while composing his first symphony, Mr. Bruce was auditioned by Fantasy and was rejected as being too commercial. It is hoped that this album, recorded without Mr. Bruce's permission or knowledge, will prove Fantasy correct.

If the facts were to be disseminated concerning the reasons for this album, it would then be realized a cruel hoax has been perpetrated on Mr. and Mrs. America and that this recording is but a publicity stunt for the 1959 Newport Jazz Festival and the International Youth Band.

This, then, is Lenny Bruce, and we hope he starts your foot a-tapping in this magnificently performed and superbly recorded album.

—HORACE SPROTT III and S. JOHN ESTES.



WHICH ONE IS LENNY BRUCE?



FANTASY RECORDS' ART DEPT.

In an effort to fuse Modern Art and Jazz LP covers, FANTASY, has synthesized the cultural activity of West Coast native talent.



WHICH ONE IS LENNY BRUCE?



FANTASY RECORDS' A & R DEPT.

Typical meeting of FANTASY RECORDS' Artist and Repertoire Department with publisher pleading for a chance.

THE COVER: Cherish this album, as pictured on the front cover (in the only photograph extant) are three of the greatest fighters for freedom known to the recorded history of man. Their magnificent deeds behind the Iron Curtain have given millions courage to continue the fight for a free world. Although all White Russians of royal birth, they were awarded honorary citizenship of the United States when no word had been received from them in eight months and were then presumed to have been lost in action. Is the true story of Joseph Stalin's death to remain a secret forever? The cat is stuffed.

* Suitable for radio broadcasting . . . PLEASE!
** Suitable for air play ONLY if station plans to terminate broadcasting activities.



VOL. TWO

AMERICAN BIRD SONGS

PART 1-A

Some Familiar Birds of Gardens and Shade Trees

1. Bluebird
2. Phoebe
3. White-breasted Nuthatch
4. Mourning Dove
5. Bronzed Grackle

RECORDED BY P. P. KELLOGG AND A. A. ALLEN FOR
THE ALBERT R. BRAND BIRD SONG FOUNDATION,
LABORATORY OF ORNITHOLOGY,
CORNELL UNIVERSITY

(CU 4-860A)

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RECORDED ONLY FOR NON-COMMERCIAL USE



VOL. TWO

AMERICAN BIRD SONGS

PART 1-B

Some Familiar Birds of Gardens and Shade Trees

1. House Wren
2. White-eyed Vireo
3. Tufted Titmouse
4. Blue Jay
5. Screech Owl

RECORDED BY P. P. KELLOGG AND A. A. ALLEN FOR
THE ALBERT R. BRAND BIRD SONG FOUNDATION,
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VOL. TWO

AMERICAN BIRD SONGS

PART 2-A

Some Familiar Birds of the Roadside

1. Red-eyed Towhee
2. White-eyed Towhee
3. Cowbird
4. Least Flycatcher
5. Starling

RECORDED BY P. P. KELLOGG AND A. A. ALLEN FOR
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VOL. TWO

AMERICAN BIRD SONGS

PART 2-B

Some Familiar Birds of the Roadside

1. Western Meadowlark
2. Dickcissel
3. Chestnut-collared Longspur
4. Clay-colored Sparrow
5. Willet

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VOL. TWO

AMERICAN BIRD SONGS

PART 3-A

Some Birds of the Lakes and Marshes

1. Common Loon
2. Whistling Swan
3. Lesser Canada Goose
4. Western Grebe
5. Pied-billed Grebe

RECORDED BY P. P. KELLOGG AND A. A. ALLEN FOR
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FOR REPRODUCTION AND FOR ORIGINAL



VOL. TWO

AMERICAN BIRD SONGS

PART 3-B

Some Birds of the Lakes and Marshes

1. Sandhill Crane
2. Coot
3. Kingfisher
4. Boat-tailed Grackle
5. Limpkin

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VOL. TWO

AMERICAN BIRD SONGS

PART 4-A

More Birds of the Marshes

1. Red-winged Blackbird
2. Yellow-headed Blackbird
3. Long-billed Marsh Wren
4. Short-billed Marsh Wren
5. Swamp Sparrow

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VOL. TWO

AMERICAN BIRD SONGS

PART 4-B

More Birds of the Marshes

1. American Bittern
2. Wilson's Snipe
3. Virginia Rail
4. Sora

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VOL. TWO

AMERICAN BIRD SONGS

PART 5-A

Some North American Warblers

1. Ovenbird
2. Kentucky Warbler
3. Louisiana Water-Thrush
4. Northern Water-Thrush
5. Black-throated Blue Warbler
6. Black-throated Green Warbler

RECORDED BY P. P. KELLOGG AND A. A. ALLEN FOR
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VOL. TWO

AMERICAN BIRD SONGS

PART 5-B

Some North American Warblers

1. Northern Yellowthroat
2. Canada Warbler
3. Prothonotary Warbler
4. Yellow-throated Warbler
5. Hooded Warbler
6. Chestnut-sided Warbler

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COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
AL DI MEOLA
45 RPM
STEREO
℗ 1983 CBS Inc.
44-04945
XXS 171521
Time: 7:39
SEQUENCER (DUB SEQUENCE)
-J. Hammer-
Original Version On Album: "SCENARIO" FC 38944
Produced by Al Di Meola
Co-Produced and Engineered by Dennis MacKay
Mixed by Francois Kevorkian at
Right Track, New York
Al Di Meola — Electric Guitar
Jan Hammer — Keyboards, Fairlight CMI,
Linn and Roland Drum
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
AL DI MEOLA
45 RPM
STEREO
© 1983 CBS Inc.
44-04945
XXS 171524
Time: 6:29
SEQUENCER
-J. Hammer-
Original Version On Album: "SCENARIO" FC 38944
Produced by Al Di Meola
Co-Produced and Engineered by Dennis MacKay
Mixed by Francois Kevorkian and Hugo Dwier
at Right Track, New York
Special Thanks to Frank Filipetti
Al Di Meola — Electric Guitar
Jan Hammer — Keyboards, Fairlight CMI,
Linn and Roland Drum
®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

RCA®



Victor®

- TODO JAIRO -

1. MORIR ENAMORADO (Luis González-Jairo)(3:47).-
2.NOS VERAN LLEGAR (Luis González-Jairo)(2:36).-

TLP2-7000[illegible]
LADO 1
JAHY-683[illegible]
STEREO

DISCO 1
"ARDI-CAPIF"
SADAIC

3. LOS GEMINIANOS (Luis González-Jairo)(3:42).-
4. EN ESTE DIA IMPAR PUDE SABER (Luis González-Jairo)(3.24).- 5. LIBERTAD (LIBERTE).- en Francés (P. Eluard-Jairo)(3:47).- 6. ME BASTA CON SABER (Luis González-Jairo) (3.00).-

JAIRO

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RCA®

Victor®



-TODO JAIRO-

1. NUESTRO AMOR SERA UN HIMNO (SUN OF JAMAICA)-(Luis González-Ja[illegible]-Stein)(3:35).- 2. LA DESATADA

TLP2-70003
LADO 2
JAHY-6816
STEREO

DISCO 1
"AADI-CAPIF"
SADAIC

(H. Ferrer-Jairo)(3:00).- 3. YO TE INVITO BAILARINA (Luis González-Jairo)(3:17).- 4. AVE MARIA - en francés - (Schubert-Dorial)(3:49).- 5. HOY DEJO LA CIUDAD (Luis González-Jairo)(3:46).- 6.LA CLARA FUENTE (Maria Elena Walsh) (2:25).-

JAIRO

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-TODO JAIRO -

1. ES LA NOSTALGIA(Luis González-Jairo)(2:51).-
2. MANUELITA LA TORTUGA(MANUELITA LA TOR-

TLP2-70033
LADO 1
JAHY-6857
STEREO

DISCO 2
"AADI-CAPIF"
SADAIC

TUE) - en francés - (Maria Elena Walsh-L. Baitillon)(3:45)
3. TE MIRO PASAR TEMPRANO(Luis González-Jairo)
(3:29).- 4. ANTIGUO DUEÑO DE LAS FLECHAS
(Ariel Ramirez-Felix Luna)(3:51).5.MILONGA DEL
TROVADOR(Horacio Ferrer-Astor Piazzolla)(4:00).-
6. EL NIÑO DEL TAMBOR(L'ENFANT AU TAM-
BOUR)-en francés-(H. Simeone-G.Coulongnes)
(2:51).-

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RCA®



-TODO JAIRO-

Victor®

1. ESTE AMOR ES COMO EL VIENTO (Luis González-Regina Alcover) (3:01).- 2. LA BALSA (LE TRAIN DU SUD) -en francés- (Litto Nebbia-J. Levasseur) (3:19).- 3. VIVA EL SOL (Luis González-Jairo) (2:40).- 4. QUE NO HACE FALTA (Luis González-Jairo) (3:57).- 5. CON ESTE AMOR TAN NUEVO (Luis González-Jairo) (3:05).- 6. LA PLUMA ROJA-(L'ENCRE ROUGE) -en francés- (L. Llach-P. Delanoe) (3:40).-

TLP2-70103
LADO 2
JAHY-6058
STEREO

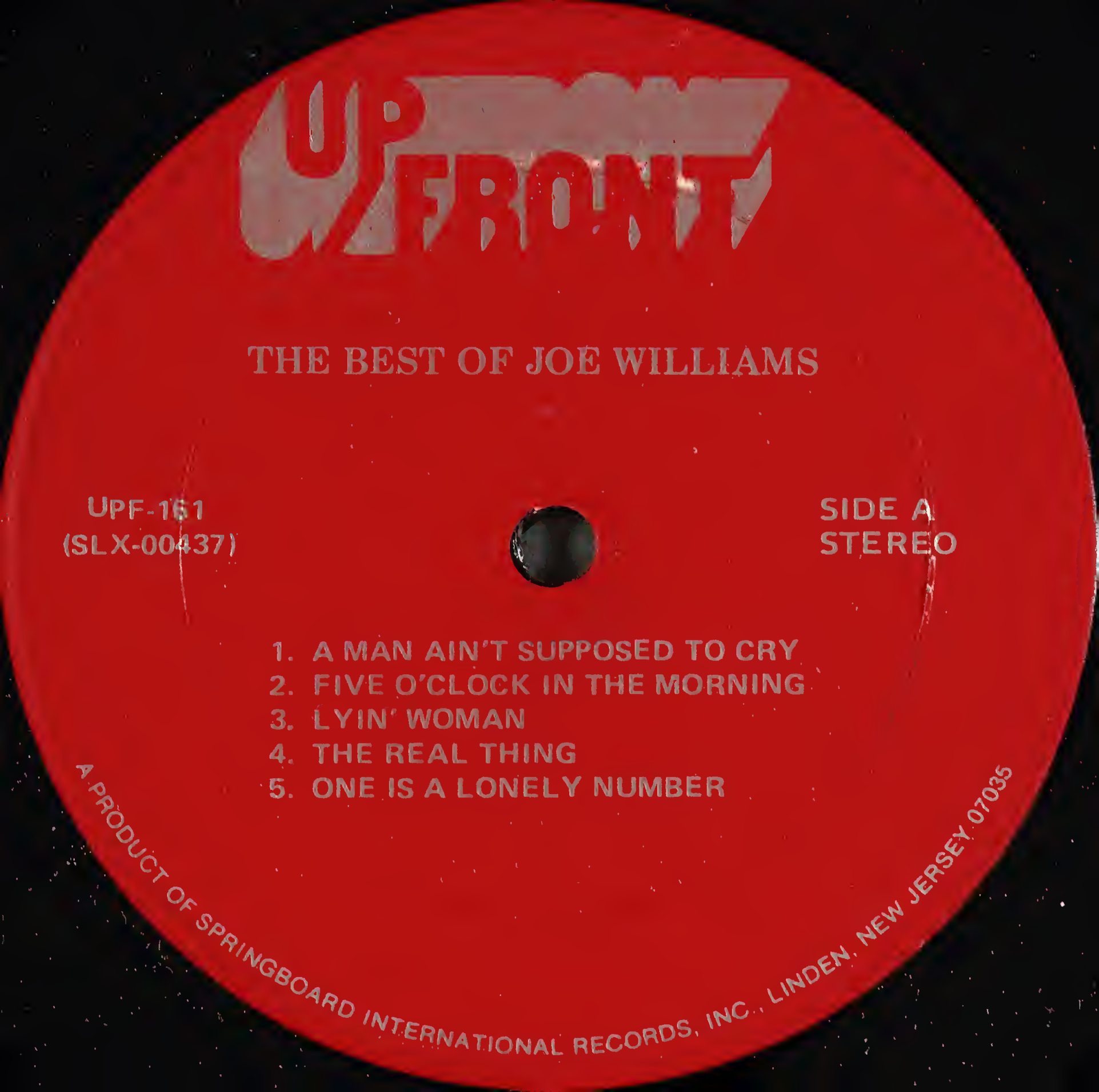
DISCO 2
"AADI-CAPIF"
SADAIC

JAIRO

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UPFRONT
THE BEST OF JOE WILLIAMS
UPF-161
(SLX-00437)
SIDE A
STEREO
1. A MAN AIN'T SUPPOSED TO CRY
2. FIVE O'CLOCK IN THE MORNING
3. LYIN' WOMAN
4. THE REAL THING
5. ONE IS A LONELY NUMBER
A PRODUCT OF SPRINGBOARD INTERNATIONAL RECORDS, INC., LINDEN, NEW JERSEY 07035


UPFRONT
THE BEST OF JOE WILLIAMS
UPF-161
(SLX-00438)
SIDE B
STEREO
1. I WAS TELLING HER ABOUT YOU
2. LAUGH TO KEEP FROM CRYING
3. UNTIL I MET YOU
4. I ONLY WANT TO LOVE YOU
5. I'LL NEVER SMILE AGAIN
A PRODUCT OF SPRINGBOARD INTERNATIONAL RECORDS, INC., LINDEN, NEW JERSEY 07035

ATLANTIC

BIG JAZZ

featuring

Jack Teagarden, trombone; Rex Stewart, cornet;
Barney Bigard, clarinet; Ben Webster, tenor saxophone;
Billy Kyle, piano; Billy Taylor, bass; Brick Fleagle, guitar
Dave Tough, drums

ALS 11215
Side 1



SHINE
(Dabney-Mack-Brown)
ST. JAMES INFIRMARY
(Primrose)
THE BIG EIGHT BLUES
(Fleagle)
THE WORLD IS WAITING
FOR THE SUNRISE
(Lockhart-Seitz)

ALS 1209

LONG PLAYING 33⅓ RPM UNBREAKABLE

ATLANTIC RECORDING CORP NEW YORK


ATLANTIC
BIG JAZZ
featuring
Rex Stewart, cornet; Lawrence Brown, trombone;
Barney Bigard, clarinet; Billy Kyle, piano; Brick Fleagle,
guitar; Wellman Braud, bass; Dave Tough, drums
ALS 11216
Side 2
BUGLE CALL RAG
(Schoebel-Meyers-Pettis)
SOLID ROCK
(Stewart)
CHERRY
(Redman-Gilbert)
DIGA DIGA DO
(Fields-McHugh)
ALS 1209
LONG PLAYING
33 1/3
RPM
UNBREAKABLE
ATLANTIC RECORDING CORP NEW YORK



ARETHA FRANKLIN
ARETHA'S GREATEST HITS

STEREO

ST-93968
(ST 1-93968)

ONE

1. SPANISH HARLEM (3:30)
   Jerry Leiber-Phil Spector
2. CHAIN OF FOOLS (2:45)
   Don Covay
3. DON'T PLAY THAT SONG (2:48)
   Ahmet Ertegun-Betty Nelson
4. I SAY A LITTLE PRAYER (3:30)
   Burt Bacharach-Hal David
5. DR. FEELGOOD (3:18)
   Aretha Franklin-Ted White
6. LET IT BE (3:28)
   John Lennon-Paul McCartney
7. DO RIGHT WOMAN-DO RIGHT MAN (3:15)
   Dan Penn-Chips Moman

Mfd. by
Capitol Records, Inc.
U. S. A.

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ATLANTIC
ARETHA FRANKLIN
ARETHA'S GREATEST HITS
STEREO
ST-93968
(ST 2-93968)
TWO
1. BRIDGE OVER TROUBLED WATER (5:31) Paul Simon
2. RESPECT (2:26) Otis REdding
3. BABY, I LOVE YOU (2:39) Ronnie Shannon
4. (You Make Me Feel Like) A NATURAL WOMAN (2:39) Goffin-Wexler-King
5. I NEVER LOVED A MAN (The Way I Love You) (2:47) Ronnie Shannon
6. YOU'RE ALL I NEED TO GET BY (3:34) Nickolas Ashford-Valerie R. Simpson
7. CALL ME (3:18) Aretha Franklin
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Tangerine Record Corporation

PRESENTS

FALLING IN LOVE IS WONDERFUL

JIMMY SCOTT

TRC-1501
Side 1

1. **THEY SAY IT'S WONDERFUL** (I. Berlin)
   (Irving Berlin Music Corp.—ASCAP) (4:04)
2. **I WISH I DIDN'T LOVE YOU SO** (Frank Loesser)
   (Famous Music Corp.—ASCAP) (3:58)
3. **THERE IS NO GREATER LOVE**
   (Isham Jones-Marty Symes)
   (World Music, Inc.—ASCAP) (3:25)
4. **IF I SHOULD LOSE YOU** (Leo Robin-Ralph Rainger)
   (Famous Music Corp.—ASCAP) (3:26)
5. **WHY TRY TO CHANGE ME NOW**
   (C. Coleman-J. McCarthy)
   (Consolidated Music Inc.—ASCAP) (4:45)

Arrangements by:

Bands 1 and 5: Marty Paich
Bands 2, 3 and 4: Gerald Wilson

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Tangerine Record Corporation

PRESENTS

FALLING IN LOVE IS WONDERFUL

JIMMY SCOTT

TRC-1501
Side 2

1. **I'M GETTING SENTIMENTAL OVER YOU**
   (Bassman-Washington)
   (Mills Music, Inc.—ASCAP) (3:49)
2. **SOMEONE TO WATCH OVER ME** (G. & I. Gershwin)
   (New World Music Corp.—ASCAP) (3:26)
3. **HOW DEEP IS THE OCEAN** (Irving Berlin)
   (Irving Berlin Music Corp.—ASCAP) (3:38)
4. **I DIDN'T KOOW WHAT TIME IT WAS**
   (Lorenz Hart-Richard Rodgers)
   (Chappell & Co., Inc.—ASCAP) (4:22)
5. **SUNDAY, MONDAY OR ALWAYS** (Burke-Van Heusen)
   (Burke & Van Heusen, Inc.—ASCAP) (3:25)

Arrangements by:

Bands 1, 2, 3 and 5: Gerald Wilson
Band 4: Marty Paich

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SIDE A
Heavy Rotation
VOL. 9
7/21/07
$10.99
JH
FOR PROMOTIONAL DJ USE ONLY
1. 50 CENT - OVERNIGHT CELEBIRTY REMIX
67 BPM - (COURTESY OF G UNIT)
2. LIL FLIP FEAT. YOUNG BUCK - GAME OVER REMIX
80 BPM - (COURTESY OF COLUMBIA)
3. LUDACRIS FEAT. 50 CENT - BLOW IT OUT YOUR ASS REMIX
78 BPM - (COURTESY OF DTP)
33 1/3RPM
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SIDE B
Heavy Rotation
VOL 9
DIRTY SOUTH SPECIAL
FOR PROMOTIONAL DJ USE ONLY
1. 50 CENT & G UNIT - TIPSY REMIX
93 BPM - (COURTESY OF G UNIT)
2. J-KWON FT. SLIM, DA BRAT, DAZ DILLINGER, BONE CRUSHER & YOUNGBLOODZ - TIPSY SOSODEF REMIX CLEAN
93 BPM (COURTESY OF SOSODEF)
3. J-KWON FT. SLIM, DA BRAT, DAZ DILLINGER, BONE CRUSHER & YOUNGBLOODZ - TIPSY SOSODEF REMIX DIRTY
93 BPM (COURTESY OF SOSODEF)
33 1/3RPM
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THE KILLAH

SIDE A

33 1/3 RPM

"ANIMAL"
(Clean Mix)
(Dirty Mix)

"1 THING"
(Remix)

TKK-1990A

THE KILLAH KUTS

SIDE B **33 1/3 RPM**

"GOTTA MAKE IT"

(Dirty Mix)
(Clean Mix)
(Instrumental)
(Acapella)

TKK-1990B


SURREAL
&
the SP's
QUARTERNOTE RECORDS
33 1/3 RPM
ABB
1997
RECORDS
ABB1072-1
A
JUST GETTIN' STARTED
(J.THOMAS, G.VALDERRAMA) 3:56
1) MAIN
2) INSTRUMENTAL
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www.abbrecords.com
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SURREAL
&
the SP's
QUARTERNOTE | RECORDS
33 1/3 RPM
ABB
1997
RECORDS
ABB1072-1
B
PLACE TO BE
(J.THOMAS, G.VALDERRAMA) 3:59
1) MAIN
2) INSTRUMENTAL
www.thesoundproviders.com
www.abbrecords.com
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BEGGARS BANQUET

I WANT IT TO BE REAL

1. CLUB VOCAL MIX
2. ALTERNATIVE DANCE MIX

A

CBE 1210

CITYBEAT



Composed by Rocca/Stennett
Publisher: Beggars Banquet Music Ltd./
Momentum Music Ltd./Beat'n Track Music
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DISTRIBUTED BY WEA Records Limited
A Warner Communications Company

Time: 1) 7.15
2) 4.57

JOHN ROCCA

Produced by John Rocca
Mixed by Farley 'Jackmaster' Funk/Arthur Baker/John Rocca
UK Edits: Tim Palmer/Graeme Durham

STEREO

45

BEGGARS BANQUET
BEGGARS BANQUET
BEGGARS BANQUET

BEGGARS ◎ BANQUET

I WANT IT TO BE REAL

1. FARLEY'S HOT HOUSE PIANO MIX

2. BASEMENT BEATS

B

CBE 1210

CITYBEAT



Composed by Rocca/Stennett
Publisher: Beggars Banquet Music Ltd./
Momentum Music Ltd./Beat'n Track Music
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DISTRIBUTED BY WEA Records Limited
A Warner Communications Company

BEGGARS ◎ BANQUET

BEGGARS ◎ BANQUET

Time: 1) 7.00
2) 3.10

JOHN ROCCA

Produced by John Rocca
Mixed by Farley 'Jackmaster' Funk/Arthur Baker/John Rocca
UK Edits: Tim Palmer/Graeme Durham

STEREO

45

BEGGARS ◎ BANQUET

ALTAR BOYS

12" RADIO EP

(From the LP "FOREVER MERCY" 9057)

SIDE A
RI9057

STEREO
33⅓ RPM



PROMOTION ONLY
Not For Sale

℗ 1989 Broken Songs
ASCAP

FOREVER MERCY / 4:20
Mike Stand/Ric Alba/Steve Griffith

THE MEANING OF LIFE / 4:26
Ric Alba/Steve Griffith

Produced by Steve Griffith

ALTAR BOYS

12'' RADIO EP

(From the LP "FOREVER MERCY" 9057)

SIDE B
RI9057

STEREO
33⅓ RPM

FRONTLINE

PROMOTION ONLY
Not For Sale

℗ 1989 Broken Songs
ASCAP

HERE ENDS THE NIGHT / 3:53

Ric Alba/Mike Stand

A TALK WITH THE BOYS

Interview produced by Tom Delameter & Micael Mac Lane

Produced by Steve Griffith

TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS. A REPRODUÇÃO, EXECUÇÃO PÚBLICA E RADIODIFUSÃO DÉSTE DISCO ESTÃO PROIBIDAS

PHILIPS

PHILIPS

STEREO | 33 1/3 | ∞

FABR. P/ COMPANHIA BRASILEIRA DE DISCOS
PHONOGRAM, ESTRADA ITAPICURÚ, 75 - RJ
C.G.C.-M.F. - 33.177.411/0003-78 - SCDP-PF - 159/RJ

℗ 1977 SÉRIE DE LUXO

6349 342
6349 342 A

MADE IN BRAZIL

1

ESTOU COM O SAMBA E NÃO ABRO

1. **EU SOU O BICHO HOMEM** 6018 2717
(Ary do Cavaco - Otacilio) 3:21
2. **RETALHOS DA GLORIA** 6018 2725
(Beto Scala - São Beto) 4:00
3. **VIVA A MULHER DA GENTE** 6018 2733
(Umberto Silva - Curumba) 3:20
4. **OLHOS DE NANÃ** 6018 2741
(Ederaldo Gentil - Eustáquio de Oliveira) 2:55 **(Saturno)**
5. **DIA DE PROCISSÃO** 6018 2750
(Zéca da Casa Verde) 3:00
6. **COMPADRE SÃO PAULO** 6018 2768
(Zé Di) 2:58

JAIR RODRIGUES

Total 19:52

TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS. A REPRODUÇÃO, EXECUÇÃO PÚBLICA E RADIODIFUSÃO DESTE DISCO ESTÃO PROIBIDAS

PHILIPS

PHILIPS

STEREO | 33 1/3 | ∞

FABR. P/ COMPANHIA BRASILEIRA DE DISCOS
PHONOGRAM, ESTRADA ITAPICURÚ, 75 - RJ
C.G.C.-M.F. - 33.177.411/0003-78 - SCDP-PF - 150/RJ

℗ 1977 SÉRIE DE LUXO

6349 342
6349 342 B

MADE IN BRAZIL

2

ESTOU COM O SAMBA E NÃO ABRO

1. **TÔ COMIGO E NÃO ABRO** 6018 2776
(Paulo Debétio - Paulinho Rezende) 2:47 **(Saturno)**
2. **DEZOITO FORMOSO** 6018 2784
(Walter Rosa - Rêde) 3:14 **(Helo)**
3. **QUAL É A DO BOI?** 6006 5575
(Beto S/Braço - Herva Rios) 4:01
4. **SERÁ QUE TEM** 6018 2792
(Chico da Silva - Airton José) 3:10 **(Saturno)**
5. **AQUARELA MINEIRA** 6018 2806
(Ary Barroso) 2:50
6. **SEMEAR O CANTO** 6018 2814 **(Saturno)**
(Edil Pacheco - Eustáquio de Oliveira) 3:20

JAIR RODRIGUES

Total 19:27

SPORTUNE RECORDS

Muscle-Tuff Music—BMI
Time: 5:07
Arranged by
Pete DéAngelis
Mixed by Larry James
& Gene Leone

WE LOVE YOU PHILLIES

(Larry & Doris James—Len Barry)

THE PHANATICS

© 1979 SporTune Records

SPECIAL 12 INCH
MIX 33⅓ RPM
ARB-1A
STEREO

Produced by
Larry James &
WMOT Productions
Executive Producers-
WMOT Productions

SporTune Records Inc.
Philadelphia, Pa. 19107
Made in U.S.A.


SPORTUNE RECORDS
Muscle-Tuff Music—BMI
Time: 7:51
Arranged by
Pete DéAngelis
Mixed by Larry James
& Gene Leone
WE LOVE YOU PHILLIES
(Larry & Doris James—Len Barry)
THE PHANATICS
© 1979 SporTune Records
SPECIAL 12 INCH
DISCO MIX 33⅓ RPM
ARB-1B
STEREO
Produced by
Larry James &
WMOT Productions
Executive Producers-
WMOT Productions
SporTune Records Inc.
Philadelphia, Pa. 19107
Made in U.S.A.



THE SAPPHIRES

"Who Do You Love" - Golden Classics

SEND FOR FREE CATALOG

COL-5007
SIDE ONE

1. WHO DO YOU LOVE - (Gamble-Ross) Hill & Range-Shelros-Palmina (BMI)
2. GEE I'M SORRY BABY - (Gamble-Huff) Mer-Lee-Downstairs-Shelros (BMI)
3. THANK YOU FOR LOVING ME - (Boyce-Hart-Farrell) Picturetone Music (BMI)
4. OH SO SOON - (Smith) Hill & Range-Shelros-Palmina (BMI)
5. GOTTA BE MORE THAN FRIENDS - (Gamble-Ross-Smith) Hill & Range-Shelros-Tilmar (BMI)
6. SLOW FIZZ - (Burton-Sawyer) United Artists Mus. (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072


Collectables
THE SAPPHIRES
"Who Do You Love" - Golden Classics
SEND FOR FREE CATALOG
COL-5007
SIDE TWO
1. GOTTA HAVE YOUR LOVE - (T. Powers-J. Keller) Screen Gems-Columbia Music (BMI)
2. GONNA BE A BIG THING - (Ross-Renzetti-Brian) Pamco-Hill & Range-Shelros (BMI)
3. WHERE IS JOHNNY NOW - (Smith) Hill & Range-Shelros (BMI)
4. EVIL ONE - (Resnick & Young) TM Music (BMI)
5. I FOUND OUT TOO LATE -
(Gamble-Ross) Hill & Range-Shelros-Tilmar (BMI)
6. HOW COULD I SAY GOODBYE -
(Millrose-Rosenblatt) Hill & Range-Shelros-Tilmar (BMI)
COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072

CAEDMON

STEREO INTENDED FOR USE ON EITHER STEREO OR MONAURAL PHONOGRAPHS STEREO

Selections from the

BHAGAVAD-GITA

The Song of God
read by Zia Mohyeddin
with an introduction read by
Christopher Isherwood
a new translation in prose and poetry by
Swami Prabhavananda and Christopher Isherwood

TC 1249-A

Side 1
27:32

Introduction by Christopher Isherwood—
Selections from The Sorrow of Arjuna,
The Yoga of Knowledge, Karma Yoga,
Renunciation through Knowledge, The
Yoga of Renunciation, The Yoga of
Meditation (beginning)

LONGPLAYING • 33⅓ RPM • MICROGROOVE

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Selections from the

BHAGAVAD-GITA

The Song of God
read by Zia Mohyeddin
with an introduction read by
Christopher Isherwood
a new translation in prose and poetry by
Swami Prabhavananda and Christopher Isherwood

TC 1249-B

Side 2

32:00

Selections from The Yoga of Meditation (conclusion), Knowledge and Experience The Way to Eternal Brahman, The Yoga of Mysticism, Divine Glory, The Vision of God in His Universal Form, Divine and Demonic Tendencies, The Yoga of Renunciation

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LONGPLAYING • 33⅓ RPM • MICROGROOVE



POP SERIES

R-6135 A

(10,365)

reprise

IN PERSON
FROM CIRO'S LE DISC

GEORGE & TEDDY
AND THE CONDORS

Produced by Jimmy Bowen

1. ROCKIN' ROBIN
   (J. Thomas)
2. BONY MARONI
   (L. Williams)
3. JUST LIKE ME
   (E. Carroll)
4. YOU GO YOUR WAY
   (Revel-Greene)
5. LUCILLE
   (Penniman-Collins)

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POP SERIES

R-6135 B

(10,366) ®

reprise

IN PERSON
FROM CIRO'S LE DISC

GEORGE & TEDDY
AND THE CONDORS

Produced by Jimmy Bowen

1. DO IT
(Wicker-Burton)
2. STICKS AND STONES
(H. Glover)
3. JUSTINE
(Ray Sharpe)
4. MY LITTLE MONKEY from the Warner Bros. film "Two On A Guillotine" (Hamilton-Brown-Carter-Sartuche-Serao-Martini)
5. BIG BOY PETE
(Terry Jr.-Harris)

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.

GO TELL SOMEBODY
COMMISSIONED
Produced by: Fred Hammond & Michael Brooks

Light

33 1/3 rpm
STEREOPHONIC

SIDE 1

SPCN 7-115-71148-8

1. VICTORY 4:53
Mitchell Jones (Carlene Jones Music/ASCAP) and Parks Stewart (Wendy Stewart Music & Lexicon Music, Inc./ASCAP)

2. LOVE ISN'T LOVE 5:10
Michael Brooks (Mike Brooks Music & Lexicon Music, Inc./ASCAP)

3. GO TELL SOMEBODY 4:37
Michael Brooks (Mike Brooks Music & Lexicon Music, Inc./ASCAP)

4. CRY ON 5:03
Parks Stewart (Wendy Stewart Music/ASCAP) and Mitchell Jones (Carlene Jones Music & Lexicon Music, Inc./ASCAP)

℗ 1986 Lexicon Music, Inc./ASCAP

LIGHT RECORDS, A Division of Lexicon Music, Incorporated, Newbury Park, California 91320

GO TELL SOMEBODY
COMMISSIONED

Produced by: Fred Hammond & Michael Brooks

Light

33 1/3 rpm

STEREOPHONIC

SIDE 2

SPCN 7-115-71148-8

1. WHO DO MEN SAY I AM? 4:25
Fred Hammond (K & F Publishing & Lexicon Music, Inc./ASCAP)

2. HIDE THE WORD 4:47
Michael Brooks (Mike Brooks & Lexicon Music, Inc./ASCAP)

3. LEARN TO PRAY 3:55
Michael Brooks (Mike Brooks & Lexicon Music, Inc./ASCAP)

4. RUNNING BACK TO YOU 4:44
Fred Hammond (K & F Publishing &
Lexicon Music, Inc./ASCAP)

℗ 1986 Lexicon Music, Inc./ASCAP

LIGHT RECORDS, A Division of Lexicon Music, Incorporated, Newbury Park, California 91320

A



STEREO DELUXE

'FOR YEE MEI'

MAGICNUMBER FLYAWAY

A1. FLY AWAY (ORIGINAL MIX)
A2. FLY AWAY (LIQUID PEOPLE VOCAL MIX)
B1. FLY AWAY (MR.DR.MAGIMIX)
B2. FLY AWAY (LITTLE BIG BEE REMIX)



B

P&C 2004
Stereo Deluxe

Marca Registrada - Pat. No. 10,36131 - Made in P. R.

CORTIJO Y SU COMBO

CON ISMAEL RIVERA

PRR - 919

LP - 93 - A

1. CANDELA — GUARACHA - LUIS SUERO
2. CON EL ORGULLO — BOL. CHA CHA
   HENRY ARANA
3. UN MINUTO DE SILENCIO — BOL. - D. A. R.
4. DOLORES — GUARACHA - HENRY ARANA
5. CARA DE PAYASO — GUARACHA
   H. BARBOSA - L. REIS - VERS. CAST. BEN MOLAR
6. ENTRA MUJER — GUARACHA
   RAFAEL CORTIJO

Marca Registrada - Pat. No. 1036131 - Made in P. R.

CORTIJO Y SU COMBO

CON ISMAEL RIVERA

PRR - 920

LP - 93 - B

1. FEA — GUARACHA - D. A. R.
2. A LO LOCO — TWIST MAMBO
   MARIO ALVAREZ - RAFAEL CORTIJO
3. FANTASIA SIDERAL — BOL. - D. A. R.
4. SEBASTIANA — GUARACHA
   LETRA: RAFAEL CORTIJO
5. CONMIGO NO — GUARACHA - HENRY ARANA
6. AHI NA MA — GUARACHA
   D. A. R.

1. MACK THE KNIFE
2. I CAN SEE CLEARLY NOW
3. SOPHISTICATED LADY
4. HELLO DOLLY
5. YOU CAN DEPEND ON ME

SIDE 1
34641

DB32675A



DEE-BEE RECORDING SERVICE, WINDSOR, PA. 17366

1. SINCE I FELL FOR YOU
2. RAILROAD PORTER BLUES
3. SATURDAY NIGHT FISH FRY
4. BRING ANOTHER DRINK
5. GOOD WHISKY AND A BAD WOMAN
6. HIT THAT JIVE JACK

SIDE 2
34642

DB32675B

FES
ROUNDTREE

DEE-BEE RECORDING SERVICE, WINDSOR, PA. 17366



"CASSIETTA IN CONCERT"

CASSIETTA GEORGE

AUDIO ARTS!

AAS 2-7007
(7022-1)

SIDE ONE
Total Time: 16:07

1. "BATTLE HYMN OF THE REPUBLIC" 3:48
(P.D. Adapt. C. George)
Audio Arts Pub. (ASCAP)

2. "BLOWIN' IN THE WIND" 3:31
(B. Dylan) Warner Bros. Inc. (ASCAP)

3. "JESUS LOVES ME" 8:45
(P.D. Adapt. C. George)
Madelon Music (BMI)

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"CASSIETTA IN CONCERT"

CASSIETTA GEORGE

AUDIO ARTS!

AAS 2-7007
(7022-2)

SIDE TWO
Total Time: 16:08

1. "THERE'S A WAR GOING ON" 4:35
   (C. George) Audio Arts Pub. (ASCAP)
2. "WALK AROUND HEAVEN" 5:28
   (C. George) Conrad Pub. (BMI)
3. "WE DON'T TRUST GOD ENOUGH" 6:05
   (C. George) Audio Arts Pub. (ASCAP)

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"CASSIETTA IN CONCERT"

CASSIETTA GEORGE

AUDIO ARTS!

AAS 2-7007
(7022-3)

SIDE THREE
Total Time: 14:00

1. "TRUST IN THE LORD" 3:34
(P.D. Adapt. C. George)
Audio Arts Pub. (ASCAP)
2. "GOD WILL TAKE CARE" 8:42
(C. George) Madelon Music (BMI)
3. "COME ON CHILDREN LET'S SING" 1:40
(P.D. Adapt. C. George)
Audio Arts Pub. (ASCAP)

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"CASSIETTA IN CONCERT"

CASSIETTA GEORGE

AUDIO ARTS!

AAS 2-7007
(7022-4)

SIDE FOUR
Total Time: 14:20

1. "COME ON CHILDREN LET'S SING" 14:20
(P.D. Adapt. C. George)
Audio Arts Pub. (ASCAP)

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MIL AMORES

Doug Cameron

Magia Española (Spanish Magic) 6:11

St. Tropez 5:28

The Time Is Now 5:52

Mil Amores (1000 Loves) 6:44

SIDE ONE

N-63010

(N9606)

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Narada Equinox®

MIL AMORES
Doug Cameron

Cuban Spice 5:43

The Journey 4:56

Forever Friends 4:04

I Want To Be With You 6:22

The Gypsy's Tear 2:38

SIDE TWO
N-63010
(N9607)

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RECORDS Ame.

XALEESE

Executive Producer:
Marie-Elizabeth
for Kenset Music Enterprise
Special Appearance by
Holden Contreras

SIDE ONE
33 1/3 RPM
12" STEREO
Ame. 7879

CAN WE GET TOGETHER

KING (ASCAP), MABRY, SPICE (BMI)

1. 7" Dub Version 3:56
2. Time Tunnel Mix :47
3. So It's That Funky...Mix 1:37
4. 7" Radio Version 4:30

Produced by Emmanuel Nepertinzi for Mango Ent. Int.
Additional Production by Yasmaiyn - E. Soya &
Arturro M. for KSCR Productions / Mixed by Saraha &
Pee Wee & Peaches for KSCR Productions

© ℗ 1990 Ame./Khept (KHT)
Publishing (ASCAP)

AMENTA RECORDS IS Ame. P.O. Box 7910 • NEW YORK CITY, NY 10116

RECORDS Ame.

XALEESE

Executive Producer:
Marie-Elizabeth
for Kenset Music Enterprise
Special Appearance by
Holden Contreras

SIDE TWO
33 1/3 RPM
12" STEREO
Ame. 7879

CAN WE GET TOGETHER

KING (ASCAP), MABRY, SPICE (BMI)

1. ...Extended Sahara,
Pee Wee & Peaches Mix 6:00
2. Central Park...House...Mix 1:18
3. Sacrilegepella 1:01

Produced by Emmanuel Nepertinzi for Mango Ent. Int.
Additional Production by Yasmaiyn - E. Soya &
Arturro M. for KSCR Productions / Mixed by Saraha &
Pee Wee & Peaches for KSCR Productions
© ℗ 1990 Ame./Khept (KHT)
Publishing (ASCAP)

AMENTA RECORDS IS Ame. P.O. Box 7910 • NEW YORK CITY, NY 10116

KIMBO EDUCATIONAL

Joann Soker

PARACHUTE ACTIVITIES with FOLK DANCE MUSIC

REC-2542

-2542

A-9090
IDE A



33-1/3 R.P.M
NARRATIO
AND MUSI(

1. POP! GOES THE WEASEL—Grades 2-6
Merry-Go-Round
Half an Umbrella

2. LA RASPA—Grades 3-6
Ripples—Merry-Go-Round
Mushroom—Crossing Under Umbrella
Inside the Mountain

3. CSHEBOGAR—Grades 4-6
Merry-Go-Round
Umbrella—Mushroom

4. MAYIM, MAYIM—Grades 4-6
Merry Go-Round
Mushroom—Ripples

Curriculum Center
Ganser Library
Millersville State College

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ATIONAL ACTIVITIES

EN

EDUCATIONAL ACTIVITIES

PARACHUTE ACTIVITIES
with
FOLK DANCE MUSIC

KEA-9090
SIDE B

33-1/3 R.P.M.
INSTRUMENTALS
ONLY

	Time
1. POP! GOES THE WEASEL	2:20
2. LA RASPA	2:58
3. CSHEBOGAR	3:20
4. MAYIM, MAYIM	3:15

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KIMBO EDUCATIONAL

DUCATIONAL ACTIVITIES

Joann Seker

PARACHUTE ACTIVITIES with FOLK DANCE MUSIC

PEC-2542

REC-2542

EA-9090
SIDE C

33-1/3 R.P.M.
NARRATION
AND MUSIC

5. IRISH WASHERWOMAN—Grades 4-6
Merry-Go-Round
Umbrella—Mountain
6. SELJANCICA—Grades 5-6
Merry-Go-Round
Umbrella—Mushroom
7. CIRCASSIAN CIRCLE—Grades 5-6
Merry-Go-Round
Mushroom—Umbrella

Curriculum Center
Ganser Library
Millersville State College

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IMBO EDUCATIONAL

KIMBO EDUCATIONAL

PARACHUTE ACTIVITIES
with
FOLK DANCE MUSIC

KEA-9090
SIDE D



33-1/3 R.P.M.
INSTRUMENTALS
ONLY

	Time
5. IRISH WASHERWOMAN	3:56
6. SELJANCICA	2:50
7. CIRCASSIAN CIRCLE	3:15

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EDUCATIONAL ACTIVITIES

"Pantomime"

The Sound That RATES

A DIVISION OF MICHAEL ADLER ENTERPRISES

SATAN & THE ANGELS

"Blue Eyed Soul - Acappella"

Side 1
A
MICHAEL ADLER
PRODUCTION

LP 2004
(P-2004 A)

1. NEVER LET YOU GO
2. A QUIET PLACE
3. BABALU'S WEDDING DAY
4. THERE GOES MY LOVE
5. TIME MAKES YOU CHANGE
6. ZOOM ZOOM ZOOM
7. LET THE BELLS RING


"Pantomime"
The Sound That RATES
A DIVISION OF MICHAEL ADLER ENTERPRISES
SATAN & THE ANGELS
"Blue Eyed Soul - Acappella"
Side 2
A
MICHAEL ADLER
PRODUCTION
LP 2004
(P-2004 B)
1. RAMA LAMA DING DONG
2. TRENTON'S MEDALLION
3. REMEMBER THEN
4. WHEN WE GET MARRIED
5. THE STORM IS OVER
6. GEE
7. WILL YOU HOLD MY HAND

WWA RECORDS

WWA 012
WWA 012 1

Made In England

STEREO

JACKIE LYNTON

THE JACKIE LYNTON ALBUM

SIDE 1

1. ROLL ME. 2. THE LAST SAY. 3. I DON'T NEED YOU. 4. PUT IT THERE. 5. HOPE. 6. JOHN KELLY. 7. THOUGHTS

(J. Lynton)
Shawbury Music Ltd.

Produced by Jackie Lynton and Brian Shepherd

℗ 1974
World Wide Artists Management Ltd.

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WWA 012
WWA 012 2

Made In England

STEREO

JACKIE LYNTON

THE JACKIE LYNTON ALBUM

SIDE 2

1. **THERE IS MORE** (J. Lynton). 2. **I WISH I COULD GO BACK** J. Lynton).
3. **THE JIG RACE OF THE YEAR** (J. Lynton). 4. **LET ME TAKE YOU TO THE MOON** (J. Lynton). 5. **THE BIRTHDAY CAKE** (J. Lynton).
6. **TODAY** (R. Young/J. Lynton)

Shawbury Music Ltd.

Produced by Jackie Lynton and Brian Shepherd

℗ 1974
World Wide Artists Management Ltd.

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MELTONE RECORDS

NAPPY BROWN
"Deep Sea Diver"

STEREO
Produced by:
Haran A. Griffin
Executive Producer:
Melvin Couch



MEL1502
SIDE 1
Meltone Enterprises
Jemmott Pub. BMI

1. MARY LOU 4:17
N. Brown
2. THINGS HAVE CHANGED 5:12
N. Brown
3. BYE BYE BABY 3:31
N. Brown
4. DON'T HURT NO MORE 5:54
N. Brown

Dist. by Meltone Records, PO Box 301600, Atlanta, GA 30331 (404) 691-7999

MELTONE
RECORDS

NAPPY BROWN
"Deep Sea Diver"

STEREO
Produced by:
Haran A. Griffin
Executive Producer:
Melvin Couch



MEL1502
SIDE 2
Meltone Enterprises
Jemmott Pub. BMI

1. DEEP SEA DIVER 4:12
N. Brown
2. BABY IT'S ALL OVER 4:35
N. Brown
3. YOU MUST BE CRAZY 3:46
N. Brown
4. WELLA WELLA BABY LE 4:44
N. Brown

Dist. by Meltone Records, PO Box 301600, Atlanta, GA 30331 (404) 691-7999

ARABESQUE RECORDINGS

RALPH VAUGHAN WILLIAMS

ON WENLOCK EDGE

(from A. E. Housman: A Shropshire Lad)

8018-A
(AR 6004)

Side 1
(21:14)

1. On Wenlock Edge
2. From far, from eve and morning
3. Is my team ploughing?
4. Oh, when I was in love with you
5. Bredon Hill
6. Clun

(Hugh Bean, Frances Mason-violins; Christopher Wellington-viola; Eileen Croxford-cello; David Parkhouse-piano)

℗ 1971 EMI Records Ltd.
Compilation ℗ 1980 Caedmon

Made in U.S.A. Fait aux Etats-Unis
Caedmon, 1995 Broadway, N. Y. 10023

ARABESQUE RECORDINGS

RALPH VAUGHAN WILLIAMS

THE CURLEW

(words by W. B. Yeats)

8018-B
(AR 6005)

Side 2
(22:18)

He reproves the curlew; The Lover mourns for the loss of love; The withering of the boughs; He hears the cry of the sedge

IAN PARTRIDGE, tenor

(David Butt-flute; Janet Craxton, English horn; Hugh Bean, Frances Mason-violins; Christopher Wellington-viola; Eileen Croxford-cello)

℗ 1971 EMI Records Ltd.

Compilation ℗ 1980 Caedmon

Made in U.S.A. Fait aux Etats-Unis

Caedmon, 1995 Broadway, N. Y. 10023

SARA RAE
RECORDS & TAPES

SR 924

SIDE ONE

LITTLE RICHARD

1. MILKY WHITE WAY
2. DOES JESUS CARE
3. COMING HOME
4. I KNOW THE LORD
5. I JUST COME FROM THE FOUNTAIN
6. EVERY TIME I FEEL THE SPIRIT

© Ⓟ 1985 SARA RAE RECORDS
Manufactured & Dist. Worldwide by
OPTIMISM, INCORPORATED
3575 Cahuenga Blvd. West
L.A., CALIF. 90068

SARA RAE
RECORDS & TAPES

SR 924

SIDE TWO

LITTLE RICHARD

1. GOD IS REAL
2. TROUBLES OF THE WORLD
3. CERTAINLY LORD
4. I'M TRAMPIN'
5. TELL GOD MY TROUBLES
6. PRECIOUS LORD

© Ⓟ 1985 SARA RAE RECORDS
Manufactured & Dist. Worldwide by
OPTIMISM, INCORPORATED
3575 Cahuenga Blvd. West
L.A., CALIF. 90068


Lesser Known
Neutrinos
New Language
SIDE A


Lesser Known
Neutrinos
New Language
SIDE B



INDIAN OCEAN

SCHOOL BELL / TREEHOUSE 10.11

33 1/3 RPM

℗ © 1986

SLX-0023X

Produced by Arther Russell and Peter Zummo
Mixed with love by Walter Gibbons
Eric Liljestrand, engineer
Echo and Feedback Newsletter Music/
Beach House Music ASCAP
Mastered by Herb Powers at Frankford Wayne



SLEEPING BAG RECORDS 1974 BROADWAY NEW YORK, NEW YORK 10023 212/724-1440

SLEEPING BAG RECORDS



INDIAN OCEAN

TREEHOUSE / SCHOOL BELL 6.46

33 1/3 RPM

℗ © 1986

SLX-0023Y

Produced by Arther Russell and Peter Zummo
Echo and Feedback Newsletter Music/
Beach House Music ASCAP
Mastered by Herb Powers at Frankford Wayne

SLEEPING BAG RECORDS 1974 BROADWAY NEW YORK, NEW YORK 10023 212/724-1440

SLEEPING BAG RECORDS

STARDANCE
(Pritchard)

Warner Brothers Music Ltd

Timing: 4:40

45 RPM

STEREO 1

75008
(1-75008)

JOHN FORDE

℗1977 Alted Productions

Capitol®

STARDANCE
(Pritchard)

Warner Brothers Music Ltd

Timing: 3:10

45 RPM

STEREO 2

75008
(2-75008)

JOHN FORDE

℗ *1977 Alted Productions*

Capitol®

ARISTA RECORDS

LARRY YOUNG'S Fuel

SPACEBALL

AL 4072
(AL 4072 SA)

SIDE 1
33 1/3 RPM

℗ 1976 Arista Records, Inc.

1. MOONWALK (5:00)
   (L. Young)
2. STARTRIPPER (4:44)
   (T. Philips/J. Brockington)
3. STICKY WICKET (9:26)
   (T. Philips/J. Brockington)

PRODUCED BY TERRY PHILIPS
Assistant Producer: Brian MacDonald

'Unauthorized duplication is a violation of applicable laws.'


ARISTA RECORDS
LARRY YOUNG'S Fuel
SPACEBALL
AL 4072
(AL 4072 SB)
SIDE 2
33 1/3 RPM
℗ 1976 Arista Records, Inc.
1. FLYTIME (4:50)
(T. Philips/J. Brockington)
2. SPACEBALL (5:07)
(L. Young)
3. MESSAGE FROM MARS (7:29)
(L. Young)
4. I'M AWARE OF YOU (5:09)
(L. Young)
PRODUCED BY TERRY PHILIPS
Assistant Producer: Brian MacDonald
'Unauthorized duplication is a violation of applicable laws.'

THE CREW CUTS HAVE A BALL

LPOP 6715

Side One

33 1/3 rpm

1. Down By The Old Mill Stream
2. Kentucky Babe
3. Show Me The Way To Go Home
4. When You Were Sweet Sixteen
5. Cruising Down The River
6. When The Saints Go Marching In

SPECIALLY PRESSED
BY RCA CUSTOM RECORDS

"BOWLING TIPS"

by

Junior Powell

&

Charlotte Grubic

Side Two

LSOP 8985

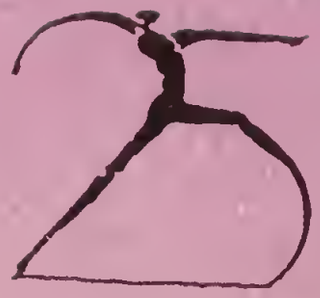
33 1/3 rpm

Produced by

THE EBONITE COMPANY

Newton, Massachusetts

SPECIALLY PRESSED
BY RCA CUSTOM RECORDS



ICELAND RECORDS PRESENTS

DJ ICE

"BACK TO BASICS"

SIDE 1

423396
33.3 RPM
STEREO

1. KICKONE REMIX
2. LET'S ROCK THE

PRODUCED BY DJ ICE

EXECUTIVE PRODUCER: CAMERON JONES

VOCALS: LISA MACK, CAMERON JONES, BIG BLACK

ICELAND PUBLISHING ASCAP 1996

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ICELAND RECORDS PRESENTS

DJ ICE

"BACK TO BASICS"

SIDE 2

423396
33.3 RPM
STEREO

1. GET HIGH
2. GET HIGH (BEAT DUB)

PRODUCED BY DJ ICE

VOCALS: CAMERON JONES, BRIAN RANDALLS

ALL RECORDINGS DONE AT II TONE INC.

LUV TO THE ICELAND ORGANIZATION: DJ DRE, DJ UNIQUE, DJ SMOOTH, DJ DOC, DJ G. MONEY, DJ CAJUN, DJ SURESHOT, DJ MACK, DJ JAMMIN JAY, DIMOND K, BIG BLACK, LISA MACK, MS. NICK, PARIS HARPER, BRIAN RANDALLS, MS. R, SANDRA SMITH, LAWAN JOHNSON, KENNY MARSHALLS

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COLUMBIA

OF LOVE, OF WAR, OF MANY THINGS

SERAFFYN

THE LAST GREAT TROUBADOUR

RADIO STATION COPY - NOT FOR RESALE

CL 2157

Side 1

(x"Lp" 76305)

1. THE WAR SONG OF DINAS FAWR (Men of Harleach) 2:08
2. WILL YE NO COME BACK AGAIN! 2:26
3. THE BONNIE EARL O'MOWRAY 2:46
4. THE SONG OF WANDERING AENGUS 1:58
5. TRY TO REMEMBER 3:20
6. EARLY ONE MORNING 1:33

® "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

OF LOVE, OF WAR, OF MANY THINGS

SERAFFYN

THE LAST GREAT TROUBADOUR

RADIO STATION COPY - NOT FOR RESALE

CL 2157



Side 2

(x"Lp" 76306)

1. THE ROAD TO THE ISLES 2:05
2. LITTLE TINY BOY 2:26
3. THE COWBOY'S LAMENT 3:05
4. THE OWL AND THE PUSSYCAT 2:42
5. COCK ROBIN 2:43

® "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.



RAY RECORDS

ED GUCA
AND THE POLISH CANADIANS

STEREO
33 1/3 RPM
Long Play

SIDE 1
RRSLP-2006A
(23260)

1. **PLAY MUSICIANS POLKA 2:34**
Vocal
2. **ON THE BRIDGE OBEREK 2:06**
Vocal
3. **REMEMBER WALTZ 2:16**
Vocal
4. **FAREWELL POLKA 3:19**
Vocal
5. **UNDER THE MAPLE TREE OBEREK 1:43**
Vocal
6. **MY ROSEMARIE POLKA 2:14**
Vocal

RAY RECORDS BOX 128 COLUMBUS, NB 68601



RAY RECORDS

ED GUCA
AND THE POLISH CANADIANS

STEREO
33 1/3 RPM
Long Play

SIDE 2
RRSLP-2006B
(23260)

1. WHERE WERE YOU POLKA 2:16
Vocal
2. WISHING WELL WALTZ 3:51
Vocal
3. WANDA POLKA 2:31
Vocal
4. IN THE FIELD WALTZ 3:06
Vocal
5. WILTED BUSH POLKA 2:43
Vocal

RAY RECORDS BOX 128 COLUMBUS, NB 68601

SHO
THE RETURN

1. BLIND AND CAN'T SEE RADIO
feat. Pimp C. of UGK - Background vocals by Victor Black
2. THE RETURN RADIO
3. 2 WAY STREET RADIO

ONE

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SHO
THE RETURN
TWO



1. BLIND AND CAN'T SEE INSTRUMENTAL
2. THE RETURN INSTRUMENTAL
3. 2 WAY STREET INSTRUMENTAL

JAMES Jr.

DO YOU WANT TO BE
(RADIO & CLUB MIX)
RTR - 822 - 1




RTR
PROMOTIONAL COPY
MORELL
SIDE A
RTR 822-1
Publishing
Army Music
ASCAP
33 1/3 RPM
STEREO
James Jr.
Do You Want To Be 3:14
(RADIO MIX)
From The LP RTR 823-1
(James Jr.)
Producer James Jr.
Mixer Amos Larkins II
Executive Producer
Army Leckie
℗ RTR Records, Inc.
RTR RECORDS 12200 S.W. 117th AVENUE 5-282B MIAMI, FLORIDA 33186 / (305) 595-0669


RTR
PROMOTIONAL COPY
ASCAP
James Jr.
Do You Want To Be 4:20
(CLUB MIX)
From The LP RTR 828-1
(James Jr.)
Producer James Jr.
Mixer Amos Larkins II
Executive Producer
Amy Leckie
℗© RTR Records, Inc.
RTR RECORDS 12200 S.W. 117th AVENUE 5-282B MIAMI, FLORIDA 33186 / (305) 595-0869

Ambient Records

THE FERGUSON BROTHERS

HERE TO STAY

Stereo

Side 1
40349

1. Give It All To Me (3:40)
(D. Ferguson) Entertainment International Publishing BMI
2. She Said To Me (4:00)
(S./D. Ferguson) Entertainment International Publishing BMI
3. I Got To Know (3:35)
(D. Ferguson) Entertainment International Publishing BMI
4. If You Leave Me (2:42)
(S. Ferguson) Entertainment International Publishing BMI

Produced By Paul Rubis And The Ferguson Bros.
Engineered By Bryant Tyndall

DISTRIBUTED BY AMBIENT RECORDS, RICH., VA.

Ambient Records

The FERGUSON BROTHERS

HERE TO STAY

Stereo

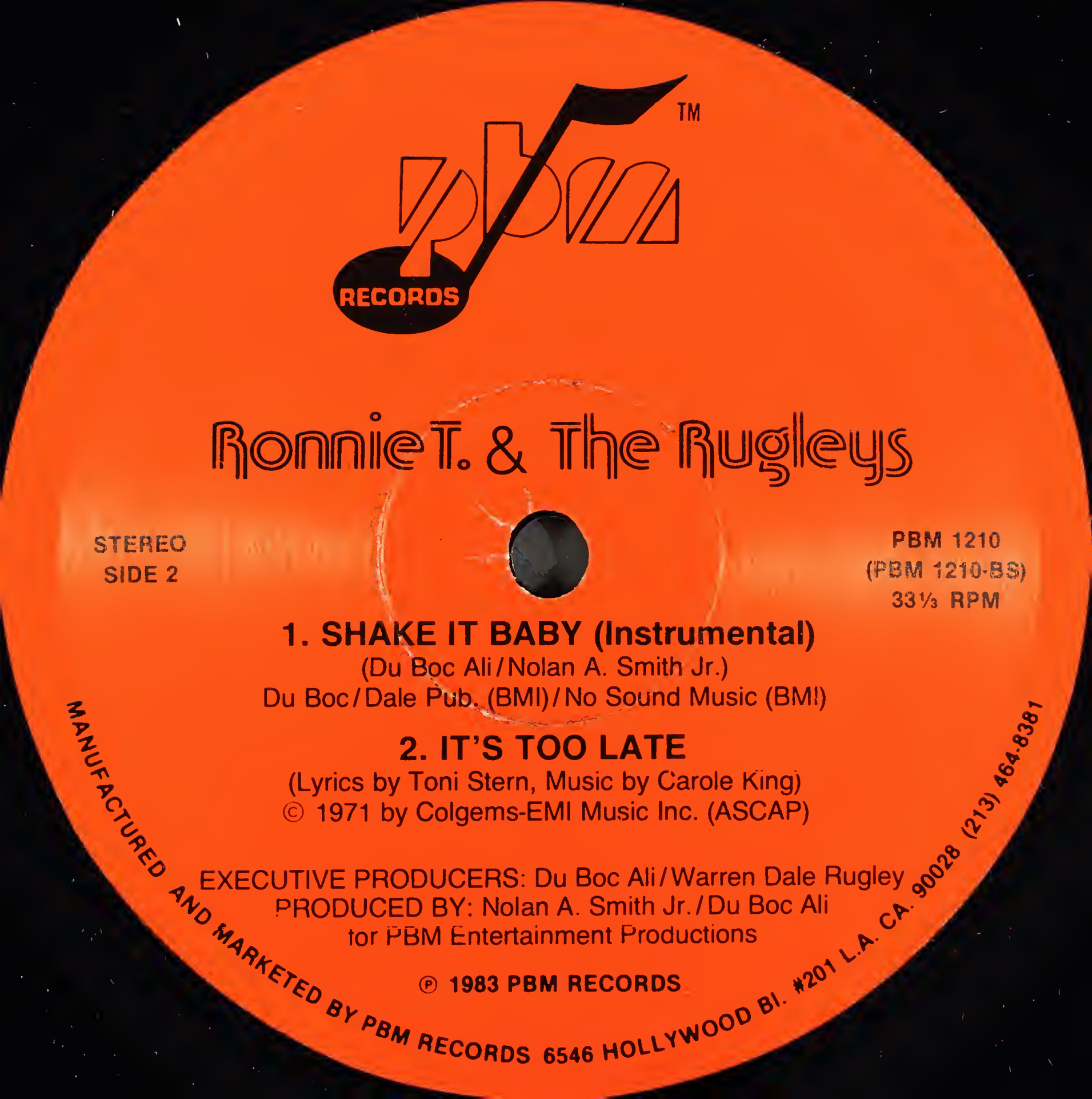
Side 2
40350

1. She's A Mystery (2:39)
(J. Sebastion) Hudson Bay Music-BMI
2. Hello Sunshine (3:00)
(S. Ferguson/B. Strickland) Entertainment International Publishing-BMI
3. Do You Want My Funk? (3:34)
(D. Ferguson/P. Rubis) Entertainment International Publishing-BMI
4. You're A Woman (2:58)
(S. Ferguson) Entertainment International Publishing BMI
5. Rock N' Roll Angel (2:45)
(J. Small) "Let There Be" Publishing ASCAP

Produced By Paul Rubis And The Ferguson Bros.
Engineered By Bryant Tyndall

DISTRIBUTED BY AMBIENT RECORDS, RICH., VA.


Ronnie T. & The Rugleys
RECORDS
TM
STEREO
SIDE 1
PBM 1210
(PBM 1210-AS)
33⅓ RPM
1. SHAKE IT BABY
(Du Boc Ali / Nolan A. Smith Jr.)
Du Boc / Dale Pub.(BMI) / No Sound Music (BMI)
2. GIMME LITTLE SIGN
(A. Smith, J. Hooven, J. Winn)
Big Shot Music (ASCAP)
EXECUTIVE PRODUCERS: Du Boc Ali / Warren Dale Rugley
PRODUCED BY: Nolan A. Smith Jr. / Du Boc Ali
for PBM Entertainment Productions
℗ 1983 PBM RECORDS
MANUFACTURED AND MARKETED BY PBM RECORDS 6546 HOLLYWOOD Bl. #201 L.A. CA. 90028 (213) 464-8381


pbm
TM
RECORDS
Ronnie T. & The Rugleys
STEREO
SIDE 2
PBM 1210
(PBM 1210-BS)
33⅓ RPM
1. SHAKE IT BABY (Instrumental)
(Du Boc Ali / Nolan A. Smith Jr.)
Du Boc / Dale Pub. (BMI) / No Sound Music (BMI)
2. IT'S TOO LATE
(Lyrics by Toni Stern, Music by Carole King)
© 1971 by Colgems-EMI Music Inc. (ASCAP)
EXECUTIVE PRODUCERS: Du Boc Ali / Warren Dale Rugley
PRODUCED BY: Nolan A. Smith Jr. / Du Boc Ali
for PBM Entertainment Productions
℗ 1983 PBM RECORDS
MANUFACTURED AND MARKETED BY PBM RECORDS 6546 HOLLYWOOD BL. #201 L.A. CA. 90028 (213) 464-8381

Jewel® RECORDS ©

WHERE HAS HE GONE?

In Memory of the late Rev. W. Leo Daniels

REV. JOHNNY L. "HURRICANE" JONES

LPS 0132
Side 1

STEREO
SL 2797

1. PRAYER OF GRATITUDE 7:55
2. WHERE HAS HE GONE? (sermon) Pt. 1 9:55

℗ 1977 Jewel Record Corp. May77

JEWEL RECORDS - SHREVEPORT, LA.

Jewel® RECORDS ©

WHERE HAS HE GONE?

In Memory of the late Rev. W. Leo Daniels

REV. JOHNNY L. "HURRICANE" JONES

LFS 0132
Side 2

STEREO
SL 2798

1. WHERE HAS HE GONE? (sermon) Pt. 2 14:30
2. PRECIOUS LORD (song) 4:15

℗ 1977 Jewel Record Corp. May77

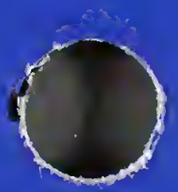
JEWEL RECORDS - SHREVEPORT, LA.


PRESTIGE
PRESTIGE RECORDS, Inc., 203 South Washington Ave., Bergenfield, N.J.
HAPPY TALK
SHIRLEY SCOTT
PRLP 7262 A
HIGH FIDELITY
1. HAPPY TALK
(Rodgers & Hammerstein)
2. JITTERBUG WALTZ
(Waller)
3. MY ROMANCE
(Rodgers/Hart)
LONG PLAYING MICROGROOVE


PRESTIGE
PRESTIGE RECORDS, Inc., 203 South Washington Ave., Bergenfield, N.J.
HAPPY TALK
SHIRLEY SCOTT
PRLP 7262 B
HIGH FIDELITY
1. WHERE OR WHEN
(Rodgers/Hart)
2. I HEAR A RHAPSODY
(Fragas/Baker/Gasparre)
3. SWEET SLUMBER
(Millinder/Woode Nieburg)
LONG PLAYING MICROGROOVE

BERNIE CUSHING — Organ
BETTY LESSING — Piano
PIERRE JOSEPHS — Bass
SAM SHAFFER — Drums

BEB-10-68-A



SIDE 1

1 — LINGER AWHILE
2 — Medley: ON THE SUNNY SIDE OF THE STREET
EVERYWHERE YOU GO
3 — I WISH YOU LOVE
4 — HONKY TONK TRAIN — Solo By Betty
5 — Medley: MISSISSIPPI MUD
BASIN STREET BLUES
6 — YOURS
7 — Medley: WHEN THE ORGAN PLAYED AT TWILIGHT
THE OLD PIANO ROLL BLUES

BERNIE CUSHING — Organ

BETTY LESSING — Piano

PIERRE JOSEPHS — Bass

SAM SHAFFER — Drums

BBB-10-68-B

SIDE 2

1 — THE MAN I LOVE

2 — BLUE CHAMPAGNE

3 — BLUE PRELUDE

4 — EBB TIDE — Solo By Bernie

5 — Medley: AROUND THE WORLD
I LEFT MY HEART IN SAN FRANCISCO

6 — Medley: FASCINATION
MELODY OF LOVE
I'LL SEE YOU IN MY DREAMS



GRAMERCY PARK RECORDS

THIS SIDE
STEREO GPA-1010A

ENGINEERED BY
MIKE DACEK

D A V I D F O R R E S T

THE SONG INSIDE

HIDE AND SEEK
SIDEWALK SURFING
NOCHE EN EL BARRIO
WEST 26TH STREET SONATA
TIME OUT

© Ⓟ DAVID FORREST 1985



GRAMERCY PARK RECORDS

NEXT SIDE
STEREO GPA-1010B

ENGINEERED BY
MIKE DACEK

D A V I D F O R R E S T

THE SONG INSIDE

FIFTH AT BELMONT
CHATTAQUA ECHOES
CENTRAL PARK MARDI GRAS
RUSH-HOUR TORREADOR
SUNDAY MORNING

© Ⓟ DAVID FORREST 1985

DISCOS CBS INTERNATIONAL



IVAN

℗ 1980, CBS, Inc.



DML-60303
33 1/3 RPM
STEREO
DML60303-A

1- SIN AMOR (D.R.)
2- POR UNA VEZ (D.R.)
3- LOCO (D.R.)
4- SOÑARTE (D.R.)
5- COMPAÑERO (D.R.)

Distributed & Manufactured by Discos CBS International

DISCOS CBS INTERNATIONAL

IVAN

℗ 1980, CBS, Inc.

DML-60303
33 1/3 RPM
STEREO
DML60303-B

1- SI MAÑANA ME ESPERAS (D.R.)
2- CAMINAMOS JUNTOS (D.R.)
3- BANG, BANG (D.R.)
4- LLAMAME (D.R.)
5- QUERIDA ELENA (D.R.)

Distributed & Manufactured by Discos CBS International


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LONG PLAYING MICROGROOVE
VERVE RECORDS INC.
FABRICADO EN CHILE POR Goluboff INDUSTRIAS FONOGRAFICAS
Verve
Records
El Cuarteto Gerry Mulligan
PAUL DESMOND
Según Decr. Sup. de Hac.
N.º 10236 de 11-VIII-58
Precio $ 5.775.-
MGV 8246
Lado 1
1. BLUES INTIMO, Blues Intime; Desmond
2. CUERPO Y ALMA, Body and Soul; Green-Heyman-sour-Eyton
3. QUEDATE QUIETO, Standstill; Mulligan
50444


UNAUTHORIZED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED
LONG PLAYING MICROGROOVE
Verve Records
El Cuarteto Gerry Mulligan
PAUL DESMOND
MGV 8246
Lado 2
1. LINE FOR LYONS, Mulligan
2. CANCION DE INVIERNO, Winter song; Desmond
3. HIMNO DE BATALLA DEL REPUBLICANO, Battle Hymn of the Republican; Desmond
4. FALL OUT, Mulligan
50445
FABRICADO EN CHILE POR Goluboff INDUSTRIAS FONOGRAFICAS
VERVE RECORDS INC.

HECHO EN MEXICO

LONDON

phase 4 stereo

SPEED 33 1/3

Side 1

ZAL 5201

SP.44003

BONGOS OF THE SOUTH

Band 1-DEEP IN THE HEART OF TEXAS (Swander, Hershey)
Band 2-LISBON ANTIGUA (Portela; De Vale Dupree, Salina)
Band 3-LADY OF SPAIN (Evans, Reaves, Damerell)
Band 4-CARNIVAL PROCESSION (La Comparsa) (Lecuona)
Band 5-MY OLD KENTUCKY HOME (Foster; arr. Ros, Hanmer)
Band 6-BRAZIL (Barroso, Russell)

EDMUNDO ROS AND HIS ORCHESTRA

DERECHOS DE MANUFACTURA Y DE AUTOR RESERVADOS - PROHIBIDA LA COPIA, LA EJECUCION PUBLICA Y LA RADIOTRANSMISION - LICENCIA LONDON RECORDS INC.

Manufacturado en México por: FABRICA DE DISCOS PEERLESS, S. A.

HECHO EN MEXICO

LONDON

phase 4 stereo 4

SPEED 33⅓

Side 2

SP.44003

ZAL 5202

BONGOS OF THE SOUTH

Band 1-WHEN THE SAINTS GO MARCHING IN (Trad, arr. Ros, Hanmer); DIXIE (Trad., Ros, Hanmer)
Band 2-MOON OVER MIAMI (Burke, Leslie)
Band 3-ROSES FROM THE SOUTH (Johann Strauss, arr. Ros, Hanmer)
Band 4-TABOO (Lecuona, Stillman, Rusell)
Band 5-IN A LITTLE SPANISH TOWN (Wayne; Lewis, Young)
Band 6.EL CUMBANCHERO (Hernández)

EDMUNDO ROS AND HIS ORCHESTRA

DERECHOS DE MANUFACTURA Y DE AUTOR RESERVADOS - PROHIBIDA LA COPIA, LA EJECUCION PUBLICA Y LA RADIOTRANSMISION - LICENCIA LONDON RECORDS INC.

Manufacturado en México por: FABRICA DE DISCOS PEERLESS, S. A.



FRANCE JOLI

FRANCE JOLI

PRL 12170 AS
STEREO
PROMOTIONAL COPY
NOT FOR SALE

SIDE ONE
33 1/3 RPM

℗ 1979 Prelude Records

1. COME TO ME 9:34
(Tony Green)

2. LET GO 9:29
(Tony Green)

All Songs were Written, Arranged and Produced by
Tony Green for Tony Green Organization Records Ltd
Published by Cicada Music Inc (PRO)/Trumar Music Inc (BMI)
A Product of Prelude Records

MANUFACTURED AND DISTRIBUTED BY PRELUDE RECORDS 200 WEST 57 ST. NEW YORK, N.Y. 10019



FRANCE JOLI

FRANCE JOLI

PRL 12170 BS
STEREO
PROMOTIONAL COPY
NOT FOR SALE

SIDE ONE
33 1/3 RPM

℗ 1979 Prelude Records

1. DON'T STOP DANCING 7:47
(Tony Green)

2. PLAYBOY 8:11
(Tony Green)

All Songs were Written, Arranged and Produced by
Tony Green for Tony Green Organization Records Ltd
Published by Cicada Music Inc (PRO)/Trumar Music Inc (BMI)
A Product of Prelude Records

MANUFACTURED AND DISTRIBUTED BY PRELUDE RECORDS 200 WEST 57 ST., NEW YORK, NY 10019



EAGLE

Recordings

001-A

COMPATIBLE STEREO
CAN BE PLAYED ON
ANY PHONOGRAPH

THIS IS RICHIE DELAMORE

1. IT'S A BEAUTIFUL EVENING
2. WINGS OF A DOVE
3. EREV SHEL SHA SHO NIRM
4. SHAKE SERONA
5. SCARLET RIBBONS
6. LEMON TREE AND LEMON TREE MEDLEY

BONUS RECORD



EAGLE

Recordings

001-B

COMPATIBLE STEREO
CAN BE PLAYED ON
ANY PHONOGRAPH

THIS IS RICHIE DELAMORE

1. BIG BAMBOO
2. TRY TO REMEMBER
3. ZORA
4. POCO MEINA
5. YOU'RE NOBODY TILL SOMEBODY LOVES YOU
6. SOFTLY AS I HEAR YOU

BONUS RECORD

PETER PAN®
RECORDS

SANTA CLAUS IS COMING TO TOWN

8109 A
SIDE 1
STEREO



33⅓ RPM

THE PEPPERMINT KANDY KIDS

SANTA CLAUS IS COMING TO TOWN
WE NEED A LITTLE CHRISTMAS
IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS
WINTER WONDERLAND
THE CHRISTMAS SONG
THE MAN IN THE RED SUIT
SANTA MEDLEY

(Prod. & Dir. By H. Davidson & C. Sanders)

NEWARK, N.J. 07105 MADE IN U.S.A.

PETER PAN®
RECORDS

SANTA CLAUS IS COMING TO TOWN

8109 B
SIDE 2
STEREO



33⅓ RPM

THE PEPPERMINT KANDY KIDS

REPRISE/UP ON THE HOUSETOP
SANTA'S MAGICAL BAG
MY FAVORITE THINGS
THE MARVELOUS TOY
SCARLET RIBBONS
HAPPINESS IS
LOVE IS A SIMPLE THING
WE WISH YOU A MERRY CHRISTMAS

(Prod. & Dir. By H. Davidson & C. Sanders)

NEWARK, N.J. 07105 MADE IN U.S.A.

DDC

DICTATION DISC COMPANY

240 Madison Ave., N. Y., N. Y. 10016

33⅓ Microgroove

Side A
RECORD NO.
3

E3KP-3596

Speeds 90 & 100 wam

SHORTHAND DICTATION
For
SPEED BUILDING

DDC

DICTATION DISC COMPANY

240 Madison Ave., N. Y., N. Y. 10016

33⅓ Microgroove

Side B
RECORD NO.
3

E3KP-3597

Speeds 110 & 120 wam

SHORTHAND DICTATION
For
SPEED BUILDING

LISTENING LIBRARY

16⅔ RPM

A 1628-1 SIDE 1

ESCAPE FROM THE BOERS
by Sir Winston Churchill

from his book

London To Ladysmith Via Praetoria

Read by Patrick Horgan

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LISTENING LIBRARY

16⅔ RPM

A 1628-2 SIDE 2

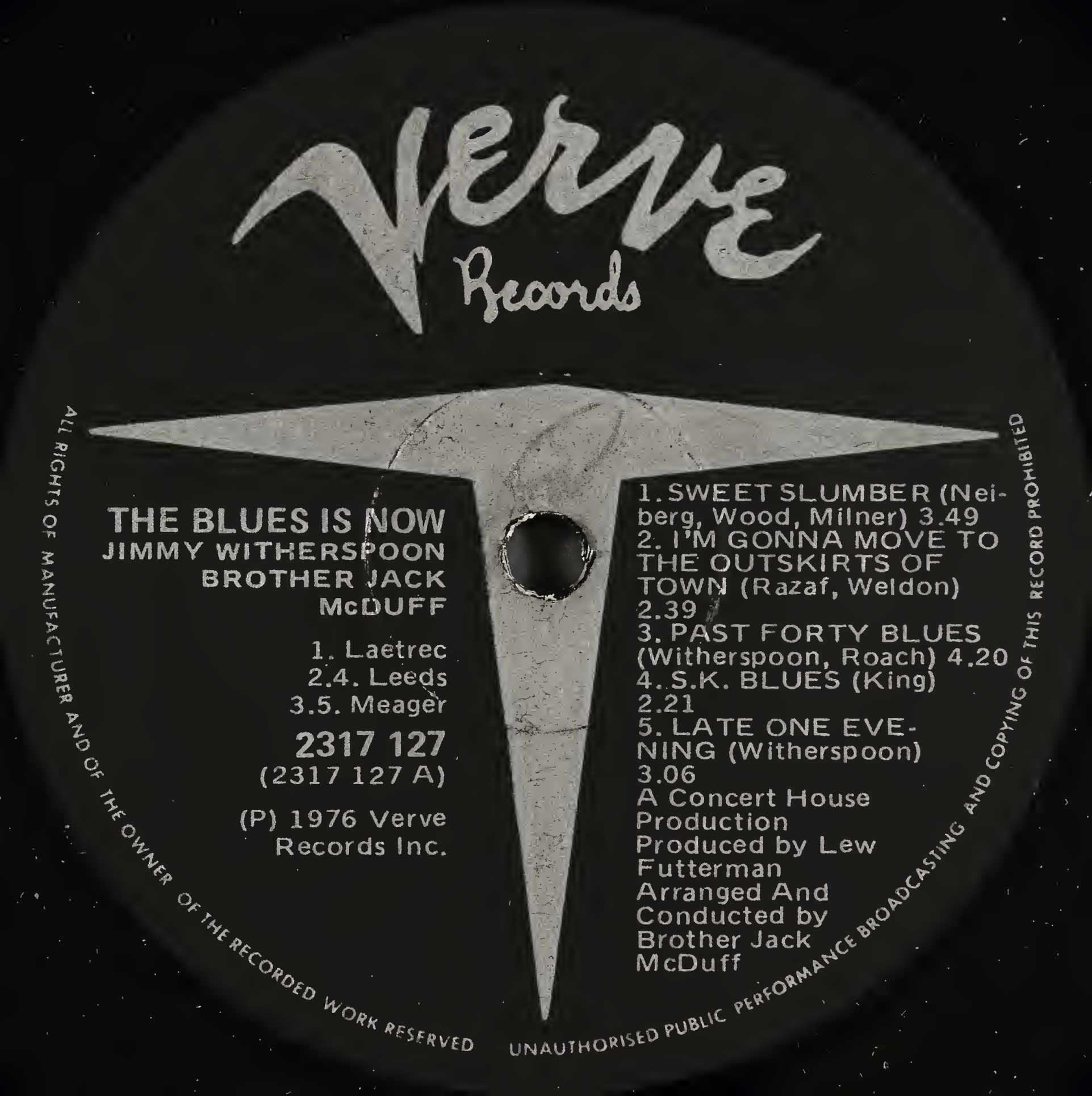
ESCAPE FROM THE BOERS
by Sir Winston Churchill

from his book

London To Ladysmith Via Praetoria

Read by Patrick Horgan

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Verve
Records
THE BLUES IS NOW
JIMMY WITHERSPOON
BROTHER JACK
McDUFF
1. Laetrec
2.4. Leeds
3.5. Meager
2317 127
(2317 127 A)
(P) 1976 Verve
Records Inc.
1. SWEET SLUMBER (Neiberg, Wood, Milner) 3.49
2. I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN (Razaf, Weldon) 2.39
3. PAST FORTY BLUES (Witherspoon, Roach) 4.20
4. S.K. BLUES (King) 2.21
5. LATE ONE EVENING (Witherspoon) 3.06
A Concert House Production
Produced by Lew Futterman
Arranged And Conducted by Brother Jack McDuff
ALL RIGHTS OF MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED
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Verve
Records
THE BLUES IS NOW
JIMMY WITHERSPOON
BROTHER JACK
McDUFF
1.5. Meager
2. Ascherberg Hopwood & Crew
3. De Sylva, Brown & Henderson
4. Sheriff M. & Meager
2317 127
(2317 127 B)
(P) 1976 Verve Records Inc.
1. PART TIME WOMAN (Witherspoon) 3.30
2. GOOD ROCKING TONIGHT (Brown) 2.09
3. I WON'T TELL A SOUL (I Love You) (Parker, Charles) 4.41
4. MY BABY'S QUIT ME (Pomus, Kookoolis) 3.07
5. MY MONEY'S LONG THIS MORNING BABY (Parker) 2.09
A Concert House Production
Produced by Lew Futterman
Arranged and Conducted by Brother Jack McDuff
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Rejoice

HEART & SOUL
The Clark Sisters

Produced by Norbert Putnam and Twinkie Clark

7-01-501028-3

SIDE 1

1. HE'LL TURN YOUR SCARS INTO STARS (4:09)
2. JESUS IS A LOVE SONG (6:49)
3. SMILE, GOD LOVES YOU (4:13)
4. PRAY FOR THE U.S.A. (5:23)

(All selections written and composed by Twinkie Clark and copyrighted by Twink Twink Music-SESAC)

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REJOICE RECORDS • WACO, TEXAS A DIVISION OF WORD, INC.



Rejoice

HEART & SOUL
The Clark Sisters

Produced by Norbert Putnam and Twinkie Clark

7-01-501028-3

SIDE 2

1. TIME OUT (Steve Wenger) (P. E. Velvet Music-ASCAP-3:43)
2. THE GREATEST GLORY (Tanya Goodman-David R. Lehman-Ken Harding) (Prime Time Music-Snowfox Music-First Monday Music-ASCAP-SESAC-ASCAP-3:26)
3. THERE IS A BALM IN GILEAD (Twinkie Clark) (Twink Twink Music-SESAC-4:39)
4. I'VE GOT AN ANGEL (Twinkie Clark) (Twink Twink Music-SESAC-4:20)
5. I AM BLESSED (Twinkie Clark) (Twink Twink Music-SESAC-3:05)

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REJOICE RECORDS • WACO, TEXAS A DIVISION OF WORD, INC.


ALL I HAVE TO DO IS DREAM
MEDLEY
(Adapted)
MELODY BEECHER
World Enterprise Records
4714 Church Avenue
Brooklyn, New York 11203
(718) 282-7709 ; (718) 282-7842
Telex: 4973708WORLDUI
World Enterprise Record Dist.
2 Library Parade, Craven Park
Harlesden, London, N.W. 10
8sG England
Tele: 01-9656497
SIDE A
WED 90
Produced & Arranged By
PAUL BEECHER
WORLD
ENTERPRISE RECORDS

ALL I HAVE TO DO IS DREAM MEDLEY

(Adapted)

MELODY BEECHER & YOUNG RANKS

World Enterprise Records
4714 Church Avenue
Brooklyn, New York 11203
(718) 282-7709 ; (718) 282-7842
Telex: 4973708WORLDUI

World Enterprise Record Dist.
2 Library Parade, Craven Park
Harlesden, London, N.W. 10
8sG England
Tele: 01-9656497

SIDE AA
WED 90

Produced & Arranged By
PAUL BEECHER

WORLD
ENTERPRISE RECORDS


CHICK COREA
The Song Of Singing
Stereo
BST-84353
Side 1
Blue Note
1. TOY ROOM (D. Holland)
Litha Music-ASCAP-5:36
2. BALLAD I (C. Corea-D. Holland-B. Altschul)
Litha Music-ASCAP-4:17
3. RHYMES (C. Corea)
Litha Music-ASCAP-7:56
Produced by Sonny Lester
BLUE NOTE RECORDS - A DIVISION OF UNITED ARTISTS RECORDS, INC. • MADE IN U.S.A. • ALL RIGHTS RESERVED


CHICK COREA
The Song Of Singing
Stereo
BST-84353
TM
Blue Note
Side 2
1. FLESH (C. Corea)
Litha Music-ASCAP-5:05
2. BALLAD III (C. Corea-D. Holland-B. Altschul)
Litha Music-ASCAP-5:35
3. NEFERTITTI (W. Shorter)
Miyako Music-BMI-7:05
Produced by Sonny Lester
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Witty
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FIVE STAR
45 RPM
AS
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MUSIC
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TEL # 212 342-3569
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THIS SIDE

1. "TYRONE"

(DIRTY LIVE)

(STUDIO MIX)

(INSTRUMENTAL)

(ACAPELLA)

DETT-4787A

A SIDE

OTHER SIDE

1. "BLOOD MONEY"

(MAIN MIX)

(INSTRUMENTAL)

2. "THE PARTY CONTINUES"

(MAIN MIX)

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B SIDE

DETT-4787B

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LOS MEJORES EXITOS DE

Bobby Capo

SERIE COLECCIONISTA

AAD-1385-A

LADO A

AAD-1385

33 1/3 R P M

STEREO

1-EL SOLDADO
2-PARA QUE TU VEAS
3-EN QUE QUEDAMOS
4-YA ME VOY
5-SI QUIERES VOLVERE
6-SOLEDAD

LOS MEJORES EXITOS DE

Bobby Capo

SERIE COLECCIONISTA

AAD-1385-B

LADO B

AAD-1385

33 1/3 R P M

STEREO

1-EL PATRIOTA
2-EL SILBIDO
3-TE ESPERO
4-ME DICES QUE TE VAS
5-ANORANDO
6-MUJER MALA

USA

Records

LOS BOCHEROS

LP-508
Side A

33⅓ RPM
Formerly FLP-509

Alma Llanera
Adiós Pampa Mia
Ojos Tapatíos
Sin Azúcar y Sin Sal
Ay Dolores
De Santurce A Bilbao

USA

Records

LOS BOCHEROS

LP-508
Side B

33⅓ RPM
Formerly FLP-509

Españolas y Novenas
Valencia
Puente de Piedra
Salero, Salero
Café con Leche
Preciosa

Kristal

RAUL MARRERO

KS-1157

33-1/3 RPM

Cara A

1. Sere tu Sombra
2. La Mentira
3. Este fue mi adios
4. Yo Espero
5. Vidas Ajenas

1-2-3 Canta Raul Marrero
4. Canta Alfonso Velez
5. Rafita Gonzalez

Mfg. by South Eastern Records
Hialeah, Florida

Kristal

RAUL MARRERO

KS-1157

33-1/3 RPM

Cara B

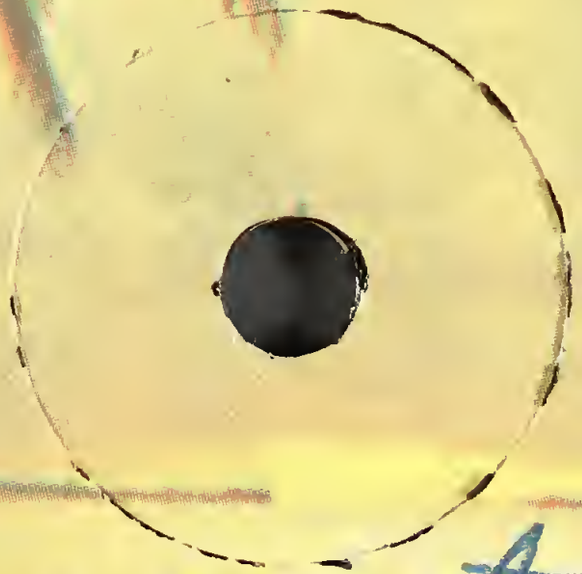
1. Llanto a la Luna
2. Tres Amores
3. La Gente
4. Dulce Tormento
5. Martirio

1-2-3 Canta Raul Marrero
4. Canta Rafita Gonzalez
5. Canta Trio Cancioneros del Norte

Mfg. by South Eastern Records
Hialeah, Florida

LAS MARIPOSAS INTERNACIONALES

Me lo dijo.....Alberto



velvet

LADO A
33 1/3 RPM
STEREO

Golden Stereo
3020
℗ 1980

No pones por este lado

LAS MARIPOSAS INTERNACIONALES

Autores : Angel Melo y Alberto Alvarez
Direccion Musical: Angel Melo
Direccion Artistica: Alberto Alvarez

Dist. por VELVET de P.R., Inc. - Calle Cerra 627 Santurce, P.R. 00907

LAS MARIPOSAS INTERNACIONALES
Me lo dijo.....Alberto

velvet

Golden Stereo
3020
℗ 1980

LADO B
33 1/3 RPM
STEREO

1.- *RÈFRANEANDO*

2.- *DEFINETE*

Autores: Angel Melo y Alberto Alvarez
Direccion Musical: Angel Melo
Direccion Artistica: Alberto Alvarez

Dist por VELVET de P.R., Inc. - Calle Cerra 627 Santurce, P.R. 00907






TOP FLYTE RECORDS
From The Album "If U Can't Learn 2 Love Her"
TERRANCE T.
AHR
A Side
VOCAL
RAP VERSION
Produced and Written By
Terrance T
and
Flemuel Brown
Time 4:27
Mastered By Tony Damsey
at Master Disk
in New York
94
If U Can't Learn 2 Love Her (Remix)
Terrance T.
featuring N-Tyce
1995 Top Flyte Records, All Rights Reserved 3639-B Lancaster Avenue, Philadelphia, PA 19104

TOP FLYTE RECORDS

From The Album *"If U Can't Learn 2 Love Her"*

TERRANCE T.

B Side
VOCAL
R&B VERSION

Time 4:27
Mastered By Tony Damsey
at Master Disk
in New York

Produced and Written By
Terrance T
and
Flemuel Brown

If U Can't Learn 2 Love Her (Remix)

Terrance T.

1995 Top Flyte Records All Rights Reserved 3639-B Lancaster Avenue, Philadelphia, PA 19104


caedmon
LONG PLAYING • 33⅓ RPM MICROGROOVE
STEREO
INTENDED FOR USE ON EITHER MONAURAL OR STEREO PHONOGRAPHS
C. S. LEWIS
The Chronicles of Narnia - Book VI
THE MAGICIAN'S NEPHEW
READ BY
CLAIRE BLOOM
TC 1660-A
SIDE 1: 31:15
℗ 1981 Caedmon
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MADE AND PRINTED IN U.S.A.

caedmon

LONG PLAYING · 33⅓ RPM
MICROGROOVE

STEREO
USE ON EITHER MONAURAL
OR STEREO PHONOGRAPHS
INTENDED FOR

C. S. LEWIS

The Chronicles of Narnia - Book VI

THE MAGICIAN'S NEPHEW

READ BY

CLAIRE BLOOM

TC 1660-B **SIDE 2: 29:32**

℗ 1981 Caedmon

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RUMBA

RECORDS

33⅓ R.P.M.
(RU-55544)

RLP-55544
Cara A

LOS MURCIANOS CON AIDITA AVILES

JULIA
ADIOS
AUNQUE DIOS ME CASTIGUE
DON'T BREAK MY HEART
COMO UN LUNAR
LOVER



RUMBA

RECORDS

33⅓ R.P.M.
(RU-55544)

RLP-55544
Cara B

LOS MURCIANOS CON AIDITA AVILES

NEGRURA

LA CANCION QUE TE GUSTA A TI

VENUS

TU ERES TODO PARA MI

A TI Y A MI

MAMBO ROCK

SUMMIT
STEREO
a CMS series

SPANISH FLAMENCOS

SUM 5018
(c 319-A)

SIDE 1
33⅓ RPM

1. A TU VERA
2. HOROSCOPO
3. UN MINUTO DE SILENCIO
4. TIENES DUENDE
5. COSITAS BUENAS
6. TOREA "EL CORDOBES"

Luisa Linares y Los Galindos

℗ 1978, R. B. Cone

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Play on any mono/stereo phono

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14 Warren St., New York City, N. Y. 10007

Made in U.S.A.



SPANISH FLAMENCOS

SUM 5018
(c 319-B)

SIDE 2
33⅓ RPM

1. MORENA DE VERDE LUNA
2. PAZ
3. CON EL VERIGUEL
4. CHA-CHA-CHA-DE LOS GITANOS
5. HAY QUIEN DICE DE JAEN
6. ROSS MORENA

Luisa Linares y Los Galindos

℗ 1978, R. B. Cone

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THIS SIDE

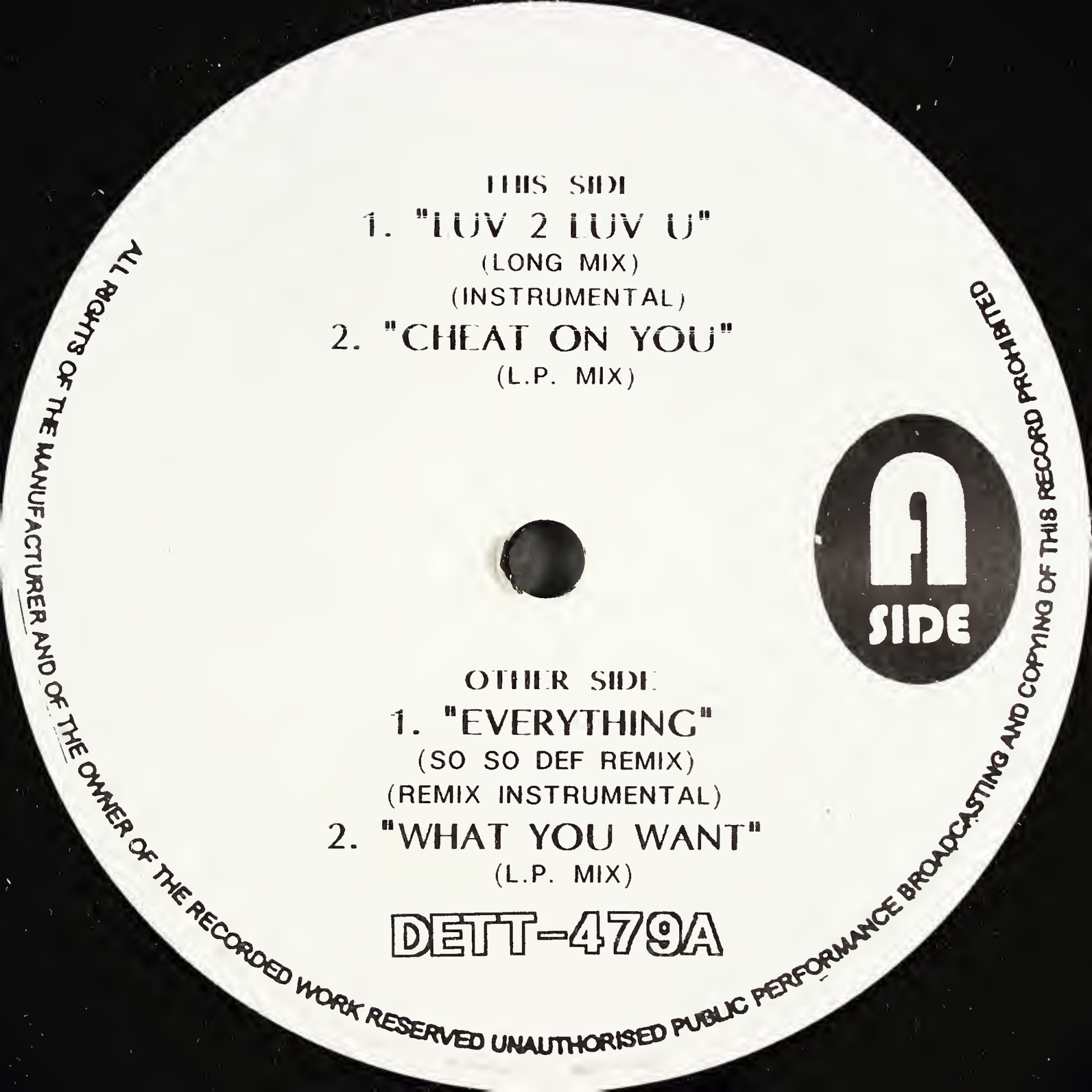
1. "LUV 2 LUV U"

(LONG MIX)

(INSTRUMENTAL)

2. "CHEAT ON YOU"

(L.P. MIX)



OTHER SIDE

1. "EVERYTHING"

(SO SO DEF REMIX)

(REMIX INSTRUMENTAL)

2. "WHAT YOU WANT"

(L.P. MIX)

DETT-479A

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B SIDE

DETT-479B

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1

MEGA | MIXX



INDUSTRIES • LTD

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SIDE C

Donna Summer Mega-Mixx

14:41 (118 BPM)

Mixx by: Carlos Sarli

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1

MEGA MIXX

INDUSTRIES • LTD

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SIDE D

Old Time Rock and Roll

Bob Seger 5:43

(122 BPM)

Mixx by: Manny Ferreiros,
Rob Mello & Todd Bonita
Courtesy of Capitol Records

Mony Mony

Billy Idol 6:25

(132 BPM)

Mixx by: Lenny Bertoldo
Courtesy of Chrysalis Records

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THOMPSON SOUND

Produced by

Engineered by

(P)

(C)

Made in Jamaica

45 RPM

REGGAE ON IT

Freddie McGregor

ALL RIGHT RESERVED

2BIG RECORDS

CRIME AND PUNISHMENT

SIDE A
45 RPM
STEREO



TIME 3:10
GSH 001
℗ 1987

SHELTER ME

—GS Hershenson—

"2 BIG" MARCAS REG.

2BIG RECORDS

CRIME AND PUNISHMENT

SIDE AA
45 RPM
STEREO

TIME 3:35
GSH 001
℗ 1987

SLOW

—GS Hershenson—

"2 BIG" MARCAS REG.


jammy$
RECORDS
JAMMYS
Distributed By:
John's Records
109 St. Marks Pl.
NY, NY 10009
(212) 982-0678
(212) 977-5282
V.P. Records
(718) 291-7058
Produced By:
King Jammy's
Recording Studio
Tel: 92-38880
DEM FRIEND BACK
GRINDSMAN
SIDE A
JRD 037
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jammy$
RECORDS
JAMMYS
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John's Records
109 St. Marks Pl.
NY, NY 10009
(212) 982-0678
(212) 977-5282
V.P. Records
(718) 291—7058
Produced By:
King Jammy's
Recording Studio
Tel: 92-38880
I REMEMBER
FRANKIE PAUL
SIDE B
JRD 037
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VP RECORDS LTD.
MUSIC FOR THE 80's
Soca
0100A
Arr. by Neville Hinds
Exec. Prod.
Janet & Junior Soul
Taken from upcoming album
"Jr. Soul Classic"
Time 6:00
33 1/3
℗ © MPCS
Dist. by
V P Records
Jamaica, Queens
718-291-7058
DANCE WITH ME — Part 1
(Junior Soul, V. Smikle)
JUNIOR SOUL
Recorded at Dynamic Sound
Kingston, Jamaica



Soca
0100B
Arr. by Neville Hinds
Exec. Prod.
Janet & Junior Soul
Taken from upcoming album
"Jr. Soul Classic"
Time 6:00

33 1/3
℗ © MPCS
Dist. by
V P Records
Jamaica, Queens
718-291-7058

DANCE WITH ME — Part 2

(Junior Soul, V. Smikle)

JUNIOR SOUL

Recorded at Dynamic Sound
Kingston, Jamaica

RCA

International



LOS GRANDES EXITOS DE ARMANDO MANZANERO

Armando Manzanero

Lado 1 Stereo

IL5-7206-A

1 ADORO (A. Manzanero) 2:25
2 CONTIGO APRENDI (A. Manzanero) 1:58
3 PARECE QUE FUE AYER (A. Manzanero) 2:42
4 AQUEL SENOR (A. Manzanero) 2:08
5 FELICIDAD (A. Manzanero) 2:10
6 NO (A. Manzanero) 1:53

TM(s)® RCA CORP.—MADE IN U.S.A.
℗ 1983 RCA RECORDS

RCA



LOS GRANDES EXITOS DE ARMANDO MANZANERO

Armando Manzanero

International

Lado 2 Stereo

IL5-7206-B

1 SOMOS NOVIOS (A. Manzanero) 2:35
2 CUANDO ESTOY CONTIGO (A. Manzanero) 2:25
3 VOY A APAGAR LA LUZ (A. Manzanero) 1:20
4 MIA (A. Manzanero) 2:11
5 TODAVIA (A. Manzanero) 2:11
6 ESTA TARDE VI LLOVER (A. Manzanero) 2:37

TM(s)® RCA CORP.—MADE IN U.S.A.
℗ 1983 RCA RECORDS

STEREO

BLUE TRAIN

JOHN COLTRANE



BST 81577

Side 1

(BNST 81577-A)

1. BLUE TRAIN (Coltrane)
   GROOVE MUSIC - BMI
2. MOMENT'S NOTICE (Coltrane)
   GROOVE MUSIC - BMI

Lee Morgan, trumpet; Curtis Fuller, trombone; John Coltrane, tenor sax; Kenny Drew, piano; Paul Chambers, bass; Philly Joe Jones, drums.

LIBERTY - UA. INC., LOS ANGELES, CALIFORNIA

STEREO

BLUE TRAIN

JOHN COLTRANE



BST 81577

Side 2

(BNST 81577-B)

1. LOCOMOTION (Coltrane)
   GROOVE MUSIC - BMI
2. I'M OLD FASHIONED (Kern-Mercer)
3. LAZY BIRD (Coltrane)
   GROOVE MUSIC - BMI

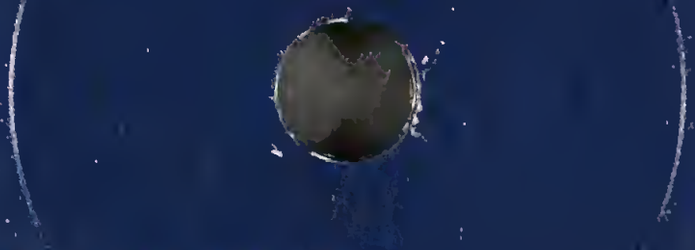
Lee Morgan, trumpet; Curtis Fuller, trombone; John Coltrane, tenor sax; Kenny Drew, piano; Paul Chambers, bass; Philly Joe Jones, drums.

LIBERTY / UA. INC., LOS ANGELES, CALIFORNIA

Moonboat

Tom Chapin

1. **Library Song** 2:53
2. **Mothers' Day** 2:49
3. **Sing A Whale Song** 2:46





SIDE 1

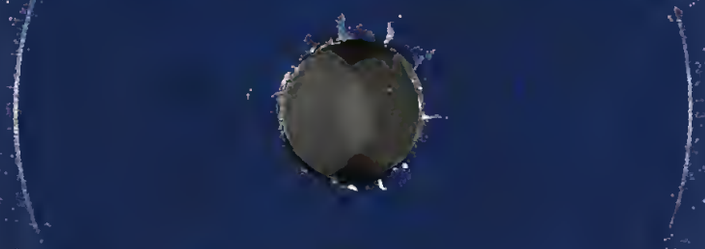
4. **The Trail Ride** 2:59
5. **State Laughs** 2:52
6. **Happy Birthday** 2:18
7. **Moonboat** 3:16

SP-0403 Stereo (SP-00403-A)
Produced by John Forster and Tom Chapin
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B

Moonboat

Tom Chapin

1. You'll Come Shining Through 3:06
2. Catches 1:45
3. Don't Play with Bruno 3:36





SIDE 2

4. Alphabet Soup 2:10
5. Princess Di's Distress 2:46
6. Neat Mess 3:01
7. Grow in Your Own Sweet Way 3:08

SP-0403/Stereo (SP-00403-B)

Produced by John Forster and Tom Chapin

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B


BETHLEHEM BETHLEHEM BETHLEHEM BETHLEHEM BETHLEHEM BETHLEHEM
Property of
Daniel James White Junior
#2374949 Jan. 5, 1950
BETHLEHEM'S FINEST
VOL. 7
FCP-4007
(FCP-4007 A)
SIDE 1
© 1976
1. (I'M A DREAMER) AREN'T WE ALL? - HOWARD MCGHEE
2. IT'S THE TALK OF THE TOWN - HERB JEFFRIES
3. DON'T GET AROUND MUCH ANYMORE - STU WILLIAMSON
4. KELLY GREEN - REO MITCHELL
5. LOVE LETTERS - HERBIE MANN - SAM MOST
℗ 1975 BETHLEHEM RECORDS • Distributed by Caytronics • A Cayre Industries Company • 240 Madison Avenue, New York, N.Y. 10016


BETHLEHEM BETHLEHEM BETHLEHEM BETHLEHEM BETHLEHEM BETHLEHEM
BETHLEHEM'S FINEST
VOL. 7
FCP-4007
(FCP-4007 B)
SIDE 2
℗ 1976
1. INDIANA (BACK HOME AGAIN IN INDIANA) - BOB HARDAWAY
2. MORE THAN YOU KNOW - TERRY MOREL
3. STARS FELL ON ALABAMA - JONAH JONES
4. ELLIE - RUBY BRAFF
5. I'LL REMEMBER APRIL - CONTE CONDOLI
℗ 1975 BETHLEHEM RECORDS • Distributed by Caytronics • A Cayre Industries Company • 240 Madison Avenue, New York, N.Y. 10016

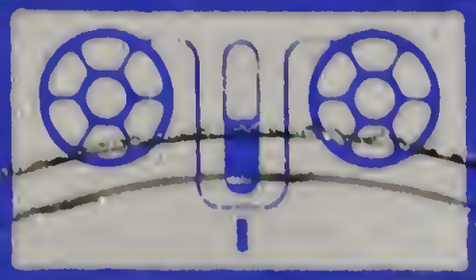
TDFN XX1500A

TADD DAMERON
vol.3



Dizzy Atmosphere
Good Bait
Webb's Delight
Focus
Wa-Hoo
Good Bait 2
The Squirrel


Wa·Hoo 2
Wa·Hoo 3
Lady Bird
Good Bait 3
S'Wonderful
Stella By Starlight
Sweet Georgia Brown
TADD DAMERON
vol.3
TDFN XX1500B



RIVERSIDE

LONG PLAYING

MICROGROOVE

THELONIOUS MONK
ORCHESTRA
at Town Hall

RLP 12-300

SIDE 2

1. LITTLE ROOTIE TOOTIE (8:45)
2. OFF MINOR (7:47)
3. CREPESCULE WITH NELLIE (4:42)

Thelonious Monk, piano; Donald Byrd, trumpet; Eddie Bert, trombone; Phil Woods, alto sax; Charlie Rouse, tenor sax; Pepper Adams, baritone sax; Robert Northern, French horn; Jay McAllister, tuba; Sam Jones, bass; Art Taylor, drums. **Recorded at Town Hall, New York City; February 28, 1959.**

(RLP 12-300 B)

BILL GRAUER PRODUCTIONS

NEW YORK CITY


ALTO
Side One
AL 725 A
MONK
Bright Mississippi
Epistrophy
'Round About Midnight


Side Two
AL 725 B
MONK
Sweet And Lovely
Evidence



THE CROPS

SIDE ONE
ATR-1103

1. **ME & MY DOG** 2:56 — Traxler/Schneeweis
2. **TALK TO GOD** 3:14 — Benson
3. **LIFE IS BAD** 2:06 — Yoho
4. **RIGHT BEHIND YOU BABY** 3:27 — Schneeweis
5. **IT AIN'T ME** 2:14 — Yoho
6. **DON'T TAKE YOUR LOVE** 3:34 — Traxler/Yoho
7. **MAX'S MARCH** 2:38 — Schneeweis

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THE CROPS

SIDE TWO
ATR-1103

1. SOMETIMES BEAUTY MAKES YOU SAD 6:38 — Schneeweis
2. THE GAME OF LIFE 3:23 — Traxler
3. WELCOME TO THE MONKEY HOUSE 6:10 — Taylor
4. THE CAT SCARED ANN 10:33 — Traxler/Yoho

ALL SONGS © 1988 CROPS MUSIC, ASCAP

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maype

ORLANDO CONTRERAS
En Sus 25 Años de Exitos
"15 Hits"

Serie T V -M-5001
℗ 1982

Lado (A)
33 1/3 RPM
Stereo

1.-MI CORAZONADA
(José Fernández Pérez)
2.-SIN EGOISMO
(García Escobar)
3.-EN UN BESO LA VIDA
(D. R.)
4.-CAMPANITAS DE CRISTAL
(Rafael Hernández)
5.-POR SEGUIR TUS HUELLAS
(Plácido Acevedo)
6.-DONDE TU IRAS
(Rafael Hernández)
7.-VUELVO A LA LUCHA
(F. Rodríguez)
8.-LLEGASTE TARDE
(D. R.)

maype

ORLANDO CONTRERAS

En Sus 25 Años De Exitos

"15 Hits"

Serie T V -M-5001
℗ 1982

Lado (B)
33 1/3 RPM
Stereo

1.-ARRANCAME LA VIDA
(Agustín Lara)
2.-POR BORRACHA
(Pablo Cairo)
3.-MI COPA ESTA VACIA
(D. R.)
4.-DOS AMIGOS
(D. R.)
5.-NO SE PORQUE ME OLVIDAS
(E. Méndez)
6.-DOS LAGRIMAS
(D. R.)
7.-LA ULTIMA CARTA
(Arsenio Rodríguez)


第一唱片
FIRST
STEREO RECORD
PETER, PAUL AND MARY 彼得，保羅和瑪麗
LEAVING, ON A JET PLANE 乘噴射機飛離
SIDE 1
FL-1927-A
1. ROLLIN HOME 流動的家
2. LEAVING, ON A JET PLANE 乘噴射機飛離
3. WEEP FOR JAMIE
4. NO OTHER NAME
5. THE HOUSE SONG
6. THE GREAT MANDELLA
民国59年10月出版
LONG PLAY
33 1/3
第一唱片廠出品 地址：三重市信義西街九號
營利事業登記証：北縣商甲字第4947號
出版事業登記証：內版台音字第0204號


FIRST
STEREO RECORD
第一唱片
PETER, PAUL AND MARY 彼得，保羅和瑪麗
LEAVING, ON A JET PLANE 乘噴射機飛離
SIDE 2
FL-1927-B
1. IF I HAD WINGS 若我有翼
2. I'M IN LOVE WITH A BIG BLUE FROG
3. WHATSHERNAME
4. BOB DYLAN'S DREAM
5. THE SONG IS LOVE 歌是愛
6. I DIG ROCK AND ROLL MUSIC
LONG PLAY
民国59年10月出版
33 1/3
出版事業登記証：內版台省字第0204號
第一唱片廠出品 地址：三重市信義西街九號
營利事業登記証：北縣商甲字第4947號


Fantasy
SIDE 1
F-7001
LENNY BRUCE
INTERVIEWS OF OUR TIMES
1. THE INTERVIEW
2. DJINNI IN THE CANDY STORE
3. ENCHANTING TRANSYLVANIA
4. INTERVIEW WITH DR. SHOLEM STEIN
All selections by Lenny Bruce
(Parker Music-BMI)
Fantasy Records
(F-7001-A)
FANTASY RECORDS, BERKELEY, CALIFORNIA


Fantasy
SIDE 2
F-7001
LENNY BRUCE
INTERVIEWS OF OUR TIMES
1. THE MARCH OF HIGH FIDELITY
2. MARIA OUSPENSKAYA INTERVIEW
3. FATHER FLOTSKI'S TRIUMPH
4. ALL BROADWAY MUSICALS SOUND THE SAME
5. SHORTY PETTERSTEINS INTERVIEW
All selections by Lenny Bruce
(Parker Music-BMI)
Fantasy Records
(F-7001-B)
FANTASY RECORDS, BERKELEY, CALIFORNIA